DECEMBER 1, 1941

● Autumn Booking and Symphonic Issue

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

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VLADIMIR GOLSCHMANN

Started 11th Season as Conductor of the 62-Year Old St. Louis Symphony Orchestra

20 CENTS

Stell Andersen

OUTSTANDING AMERICAN PIANIST

SOLOIST
BEFORE CAPACITY AUDIENCE
at the
BRILLIANT INAUGURAL PROGRAM
of the
NEW BROOKLYN SYMPHONY ORCHESTRA
in the
BROOKLYN ACADEMY OF MUSIC

"With Stell Andersen participating as soloist in the Grieg Piano Concerto, the new Brooklyn Symphony Orchestra played their way into the favor of a capacity audience at the orchestra's inaugural concert in the Brooklyn Academy of Music last night. Miss Andersen gave a lyrical and technically skilled interpretation of the concerto."

New York Sun,
November 13, 1941

"Applause was warm and extensive for the new Brooklyn Symphony Orchestra and for the talented soloist of the evening, Stell Andersen, who played the Grieg piano concerto. Miss Andersen gave an expert and expressive performance of the concerto."

Francis D. Perkins,
New York Herald Tribune,
November 13, 1941

"The outstanding performance at last night's concert was the playing of Stell Andersen, who played the solo part of the Grieg concerto. Miss Andersen played with great authority, with full understanding of the Grieg music, with the proper emotional response, and with seemingly unlimited ability to cope with its technical difficulties."

Brooklyn Citizen,
November 13, 1941

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ORCHESTRAL ENGAGEMENTS HAVE INCLUDED APPEARANCES WITH THE BOSTON SYMPHONY ORCHESTRA AND THE DETROIT SYMPHONY ORCHESTRA

MANAGEMENT: ALBERT MORINI

119 WEST 57th STREET • NEW YORK CITY

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Season 1942-43

Vol. CXXIV. No. 8
Whole No. 3044

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December 1, 1941
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SOPHISTICATION OF STYLE
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Minneapolis Daily Times

SOLOIST with STOCK

AS MUCH A PIECE OF THE MUSIC AS FLAGSTAD IS ONE WITH ISOLDE
Chicago Journal of Commerce

SCORED A DEFINITE HIT
Chicago Daily Times

PERFECT TECHNICIAN
Chicago Herald-American

AN EXCELLENT SHOWMAN
Chicago Tribune

SHE WAS MAGIC
Chicago Daily News

ASTONISHING FIRE AND VIRILITY
Milwaukee Journal

DASHING BRILLIANCE
Milwaukee Sentinel

THE EVENING DEFINITELY BELONGED TO CARROLL GLENN
Milwaukee Post

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THE ORCHESTRAL ASSOCIATION OF MINNEAPOLIS, INC.
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MINNEAPOLIS SYMPHONY ORCHESTRA
DIMITRI MITROPOULOS, CONDUCTOR

NORTHROP MEMORIAL AUDITORIUM
UNIVERSITY OF MINNESOTA
MINNEAPOLIS, MINNESOTA

November 10, 1941.

TELEPHONE: MAI
TICKET OFFICE: U.
GENERAL OFFICE:

Airmail

Miss Ray Halmans,
119 West 57th,
New York.

Dear Miss Halmans:

I am happy to tell you that Carroll Glenn won a complete triumph in her performance of the Sibelius Violin Concerto at our Twilight Concert yesterday afternoon. We had an audience of 4,300 people who were wildly enthusiastic over her playing. This young lady seems to have all the qualifications necessary for a splendid career as a concert violinist. In all my thirty years of concert management I cannot recall any young artist who has made a deeper impression upon me.

Mr. Mitropoulos and I both feel that Miss Glenn's success at yesterday's concert should be rewarded with a reengagement for our regular series next season and we both gave her our promise that this would be arranged.

Newspaper reviews of the concert are enclosed herewith and we have instructed our printer to send you 75 copies of the program.

With cordial greetings,

Sincerely yours,

Arthur J. Gaines

AJG/S Encls.

Manager

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Music by Wilbur Chenoweth

A SHIP FOR SINGAPORE

Lyrics by Daniel Whitehead Hicky
Music by Kenneth Walton

SLEEPY LAGOON

Lyrics by Jack Lawrence
Music by Eric Coates

ON WINGS OF MEMORY

Lyrics by Thekla Hollingsworth
Music by Jessie L. Deppen

THE GATE OF THE YEAR

Lyrics by M. Louise Haskins
Music by Peggy Spencer Palmer

BE NOT FAR FROM ME, OH GOD

Music by Rutger Van Woert

We are preparing an extensive publicity campaign devoted to Chappell ballads and correspondence is invited from artists who are now either singing, recording or broadcasting Chappell ballads.

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MUSICAL COURIER

An International Journal, Established 1880

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NATION'S ORCHESTRAS REPORT HEAVY ATTENDANCE GAINS; MOZART INAUGURATES METROPOLITAN'S "WARTIME" SEASON

Chicago Hails Brilliant New Opera Hearing

Daughter of the Regiment Given Local Premiere with Pons and Baccaloni in the Leading Roles

By RENÉ DEVRIES

CHICAGO.—Sold-out houses have been the rule during the first week of the Chicago Opera season. Perhaps never before in the long history of our resident company have the people of Chicago flocked in such multitudes to the huge theatre on Wacker Drive. The managerial skill of Generalissimo Fortune Gallo is no doubt responsible for this new interest in grand opera in our city, and the artistic finesse of Giovanni Martinelli is another potent factor that has injected new life into well tried operas.

Carmen, the first subscription performance, marked the return of Gladys Swarthout and Richard Bonelli, and the debut of four newcomers to the company—Licia Albanese, Raoul Jo-

(*Please turn to page* 21)

Boston Forces Give American Novelty

By LEONARD LIEBLING

This is easily the banner season in New York for the premiering of new music by American composers. Whether brought about by the current wave of nationalism in the United States, or by sudden personal conviction on the part of conductors, the fact remains that the tendency is both timely and useful, for Europe has stopped sending us its former generous supply (numerically) of symphonic novelties.

Our American composers have amply demonstrated their high command of orchestral technic, if not of high melodic creativeness, but that seems to be the general style of the music of the present period. In that field, modern Americans operate as skillfully and successfully as their European colleagues.

Stokowski and Koussevitzky are in the van so far this season, with productions of new American compositions whose average of merit is astonishingly good.

American Work Led by Koussevitzy

True to his oft-expressed conviction that the major orchestras of this country should feature American works much more than in the past, Serge Koussevitzky programmed William Schuman's third symphony at the

(*Please turn to page* 14)

Marriage of Figaro Cast Stirs Brilliant Throng

Favorite Artists Sing Beaumarchais Comedy before Resplendent First Night Assemblage, as General Manager Edward Johnson Begins 57th Season of New York's Lyric Institution

By HERBERT F. PEYSER

The fifty-seventh season of opera at the Metropolitan Opera House opened on Monday evening, Nov. 24. It opened with all the usual palpitations and ebullitions, excitements, mobs, social resplendence, large scale exhibits of finery and precious stones, crush of traffic without and flashlight bombardments within. It opened also with Mozart and a comedy which incredibly enough, no Metropolitan season since 1883 had ever done before. The stage was occupied by Le Nozze di Figaro, now at long last a real Broadway favorite. The cast which dispensed it was substantially the one that popularized the work two years ago and, with a change or two, administered it last season. Which is to say Ezio Pinza was the Figaro, Bidu Sayao the Susanna, Elisabeth Rethberg the Countess Almaviva, John Brownlee the Count, Risë Stevens, Cherubino, Salvatore Baccaloni, Bartolo, Irra Pettina, Marzelline. Marita Farell, Alessio de Paolis, Helen Olheim, Maxine Stellman, George Rasely, Louis d'Angelo cared for sub-

EDWARD JOHNSON

(*Please turn to page* 13)

Symphonies Grow Under Stimulus Of Defense Program

10%-34% Increase This Year—N. Y. Philharmonic Celebrates —Honor Mozart and Dvorak

In the face of war conditions, the Nation's 20 major orchestras and nearly 200 other symphonic groups throughout the country report gains in attendance and advance sale of tickets averaging up to 34 per cent, according to a survey made by the Musical Courier. Many of these reports appear in these pages; others will be published in following issues.

One chief influence in this expansion of orchestras, audiences and support of local orchestra groups is the $60,000,000,000 defense program, which has brought economic prosperity to hundreds of communities; another factor, it is shown, is the human instinct to seek solace in music. It is estimated that today some 20,000,000 persons listen to the broadcast programs of the various symphonic ensembles—another reason, unquestionably, for the amazing progress of the American orchestra.

Record Support for Music

In the South, on the Pacific coast, and along the Atlantic seaboard, increased industrial activity has brought about renewed interest in music. San Francisco, for example, this year is appropriating $41,000 in its municipal budget for the orchestra. Baltimore's municipal orchestra first in the land, is spending $43,000 on its twenty-fifth anniversary of the city's music subsidy. Vermont steps forward with the claim to being the first State to subsidize an orchestra. Seattle is obliged to add four programs in response to demands for concerts by its resident

(*Please turn to page* 8)

PART OF THE METROPOLITAN OPERA AUDIENCE ON OPENING NIGHT.

Photo by Swann Studio

THE NATIONAL SYMPHONY ORCHESTRA OPENS ITS SEASON in Constitution Hall, Washington, D. C., with Dr. Hans Kindler on the podium. (Stories, pages 14 and 42.)

In the World's Center

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Tacoma, Wash.	66
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Orchestras, Their Conductors and Managers

(Compiled by the Musical Courier staff. Reprints of this list may be obtained by any subscriber on request.)

Organization	Conductor	Manager or Management
ALABAMA		
Birmingham Civic Symphony Orchestra	Dorsey Whittington	Emma McCarthy
Mobile Civic Symphony	Capt. A. J. Tellier	
University Symphony Orchestra, University	Byron Arnold	Joe Turner
ARIZONA		
Phoenix Symphony Orchestra	Romeo Tata	Valley of the Sun Symphony Society
Tucson Symphony Orchestra	George C. Wilson	University of Arizona
CALIFORNIA		
Berkeley Young Peoples Symphony	Jessica Marcelli	Wm. Edwin Chamberlain
Berkeley Symphony	Elizabeth West Cox	Board of Education
University of California Symphony Orchestra, Berkeley	Prof. Albert I. Elkus	University of California
Woman's Symphony Orchestra of Long Beach	Eva Anderson	Recreation Commission
Los Angeles Philharmonic Orchestra	John Barbirolli, Alfred Wallenstein, Bruno Walter, George Szell	Wm. McKelvy Martin
Los Angeles Woman's Symphony Orchestra	Ruth Haroldson	Whittier College
Oakland Symphony Orchestra	Orley See	E. W. Ehmann
Northern California WPA Symphony, Oakland	Nathan Abas	William Lawson
Pasadena Civic Symphony	Dr. Richard Lert	Andrew Neff
Sacramento Symphony Orchestra	Willem Van Den Burg	Dorothy Granville
San Francisco Symphony Orchestra	Pierre Monteux	Howard Skinner
San Diego Junior Symphony	Nino Marcelli	
San Jose Symphony Orchestra	Willem Van Den Burg	
Stockton Symphony Orchestra	Manlio Carlos Silva	William Riddell
Whittier College Community Symphony Orchestra	Ruth Haroldson	H. H. Canterbury
Los Angeles Symphony	Werner Janssen	
Southern California Symphony, Los Angeles	Karl Wecker & James Sample	
COLORADO		
Colorado Springs Symphony	Frederick Boothroyd	Reeve Burton
Denver Civic Symphony Society	Horace E. Tureman	Helen Black
CONNECTICUT		
Bridgeport Symphony Orchestra	Frank Foti	Ethel Edwards
Hartford Symphony Orchestra	Leon Barzin	Francis Goodwin
New Haven Symphony and Civic Orchestra	David Stanley Smith	Meyer Sokoloff
Stamford Symphony Orchestra	John Burnett	Charles A. Moser
DELAWARE		
Wilmington Symphony Orchestra	Harry E. Stausebach	
DISTRICT OF COLUMBIA		
National Symphony Orchestra Association	Dr. Hans Kindler	J. P. Hayes
U. S. Navy Band Symphony Orchestra	Lieut. Charles Benter	Navy Yard, Washington
Washington Civic Orchestra	Kurt Hetzel	
FLORIDA		
University of Miami Symphony Orchestra, Coral Gables	John Bitter	Mrs. Arnold Volpe
Symphony Orchestra of Central Florida, Winter Park	Alexander Bloch	Henry Schenck
GEORGIA		
Atlanta Philharmonic Symphony Orchestra	George F. Lindner	C. L. Fox
IDAHO		
Idaho University Symphony, Moscow		
ILLINOIS		
Chicago Symphony Orchestra	Dr. Frederick Stock, Hans Lange, Associate Conductor	Henry E. Voegeli
Chicago Philharmonic Orchestra	Richard Czerwonky	
Woman's Symphony Orchestra of Chicago	Izler Solomon	Woman's Orchestral Association
Illinois Symphony Orchestra, Chicago	Izler Solomon	Illinois Music Project
Chicago Business Men's Orchestra	George Dasch	
Chicago Civic Orchestra	Hans Lange	
Peoria Symphony Orchestra	Sol Cohen; Harold Plowe, conductor emeritus	Harold W. Jeter
Peoria Philharmonic Orchestra	Edward Meltzer	George Landon
Chicago Little Philharmonic Orchestra	Dr. Eric Sorantin	Harry Culbertson
Oak Park-River Forest Symphony Orchestra	Gladys Welge	Dr. Carl N. Pedersen
Saidenberg Little Symphony	Daniel Saidenberg	Boosey & Hawkes
INDIANA		
Crawfordsville Symphony Orchestra	Gilbert Kelberg	H. C. Montgomery
Evansville Philharmonic Orchestra	Gaylor Browne	Susan H. Ingle
Fort Wayne Civic Symphony Orchestra	Gaston Bailhe	Walter H. Flaig
Indianapolis Symphony Orchestra	Fabien Sevitzky	Franklin Miner
South Bend Symphony Orchestra	Edwyn Hames	Mrs. H. O. Clayton
Terre Haute Civic and Teachers College Symphony Orchestra	Will H. Bryant	Paul Ausberman
IOWA		
Tri City Symphony Orchestra, Davenport	Oscar W. Anderson	Mrs. Richard B. Von Maur
Drake Civic Symphony, Des Moines	Frank Noyes	Palmer D. Lowry
Sioux City Symphony Orchestra	Leo Kucinski	Paul MacCollin
Waterloo Symphony Orchestra	George Dasch	Rev. David A. Jones
KANSAS		
Kansas University Symphony Orchestra, Lawrence	Karl Kuersteiner	
University of Wichita Symphony	Paul M. Oberg	
KENTUCKY		
Northern Kentucky Symphony Orchestra, Covington	Fritz Bruch	Pauline Thurston Bruch
University of Kentucky Symphony, Lexington	Carl A. Lampert	
Louisville Civic Orchestra	Robert S. Whitney	Joseph Hitz
Louisville Symphony Orchestra	Joseph Horvath	
Transylvania Symphony Orchestra	James E. Kovach	Abraham Nathan
LOUISIANA		
New Orleans Symphony Orchestra	Ole Windingstad	George M. Terriberry
MAINE		
Bangor Symphony Orchestra	Adelbert Wells Sprague	
Portland Symphony Orchestra	Russell Ames Cook	Clinton W. Graham
MARYLAND		
Baltimore Symphony Orchestra	Howard Barlow	Frederick H. Huber
Hagerstown Symphony Orchestra	Bart Wirtz	Mrs. Harry T. Fridinger
MASSACHUSETTS		
MacDowell Club Orchestra, Boston	Arthur Fiedler	
Boston Symphony Orchestra	Serge Koussevitzky	G. E. Judd
Boston Civic Symphony	Joseph Wagner	John Larkin
Woman's Symphony Society, Boston	Alexander Thiede	
Fall River Symphony Orchestra	Ray Groff	Arthur H. Hathaway
Lowell Philharmonic Orchestral Society	Julius Woessner	Donald Hemmeway
Melrose Orchestral Association	George Brown	Leon B. Snub
Worcester Philharmonic Orchestral Society	Walter Howe	Percy E. Tolman
Zighera Chamber Orchestra, Boston	Bernard Zighera	
Reading Orchestra	Samuel A. W. Peck	Chas. F. Doughty
MICHIGAN		
Ann Arbor Civic Orchestra	Joseph E. Maddy and Wm. Champion	Philip O. Potts
Michigan Symphony Orchestra, Detroit	Valter Poole	Herbert Straub
Detroit Symphony Orchestra	Bruno Walter, Sir Thomas Beecham, Herman Adler, Howard Barlow, Burle Marx, Victor Kolar, Tuano Hannikainan, Desire Defauw, Reginald Stewart	Murray G. Paterson
Flint Symphony Orchestra	Dr. William Wellington Norton	Miss Nouna Anderson
Grand Rapids Symphony Orchestra	Thor Johnson	Hugh Macmillan
Kalamazoo Symphony Orchestra	Herman Felber	Mrs. Harry M. Snow
Lansing Symphony Orchestra	Romeo Tata	Mrs. Margaret E. Denise
The People's Symphony, Lansing	Frederick Lewis	
Olivet College Symphony Orchestra	Dr. Pedro Paz	Ellsworth Peterson
MINNESOTA		
Duluth Symphony Orchestra	Paul Lemay	A. H. Miller
Minneapolis Symphony Orchestra	Dimitri Mitropoulos	Arthur J. Gaines
MISSISSIPPI		
Jackson Music Association	Dr. A. P. Hamilton	Armand Coullet
MISSOURI		
Burrall Symphony Orchestra, Columbia	James Adair	
Missouri University Symphony	Dr. Paul Van Bodegraven	Roger Whitmore
Kansas City Philharmonic Orchestra	Karl Krueger	Ruth O. Seufert
Philharmonic Society, St. Louis	Alfred H. Hicks	John C. Walter
St. Louis Symphony Orchestra	Vladimir Golschmann	John B. Edwards
St. Louis Little Symphony	Hans Lange	Benoit Tomkins
MONTANA		
Butte Symphony Orchestra	Fisher Thompson	
Little Symphony Orchestra, Helena		
University Symphony of Montana State University School of Music, Missoula	A. H. Weisberg	
NEBRASKA		
Kearney Symphony Orchestra	Harold Cerny	Walter Lancaster
Lincoln Symphony Orchestra	Leo Kucinski	F. Gardner
Omaha Little Symphony Orchestra	Richard E. Duncan	Kathryn E. Anthony
University of Omaha Symphony Orchestra	Richard E. Duncan	
NEW HAMPSHIRE		
New Hampshire State Symphony Orchestra		
NEW JERSEY		
Bayonne Symphony Orchestra	Nunzio Pintauro	Mildred B. Cathers
Bloomfield Symphony Orchestra	Walter Kurkewicz	C. A. Emmons
Elizabeth Philharmonic Orchestra	August May	Otto G. Sickert
Jersey City Philharmonic Orchestra	J. Randolph Jones	Nelson J. Edge
Philharmonic Symphony Society of New Jersey	Henri Pensis	Mrs. Frank N. Garland
New Jersey Symphony Orchestra, Orange	Frieder Weissmann	Russell Kingman
Princeton University Orchestra	Moritz von Bomhard	G. H. Dalrymple
Ridgewood Little Symphony Orchestra	George Sharp	
Teaneck Symphony Society	Otto Radi	A. Thornton Bishop
Trenton Symphony Orchestra	Guglielmo Sabatini	W. Bockhill
Plainfield Symphony Orchestra	Louis J. Bostelmann	
NEW MEXICO		
Albuquerque Civic Symphony Orchestra	William M. Kunkel	Arthur H. Nicolai
NEW YORK		
Albany Symphony Orchestra, Inc.	Rudolph Thomas	Mrs. Lawrence McKinney
Brooklyn Civic Orchestra	Dr. Paul Kosok	Dr. Paul Kosok
Brooklyn Symphony Orchestra	John Barnett, Gerald Warburg and Carl Bamberger	
Buffalo Philharmonic Orchestra	Franco Autori	Jean W. Carey
Buffalo WPA Orchestra	Jan Wolanek	
Chautauqua Symphony Orchestra	Albert Stoessel and Georges Barrere, associate conductor	
Little Symphony Orchestra (Houghton College) Houghton	Alton M. Cronk	Allan McCartney
Midtown Symphony Orchestra	Zoltan Fekete	Ethical Cultural Society
New York Philharmonic Symphony Society	John Barbirolli	Arthur Judson
New York City Symphony Orchestra	Guest Conductors	
New Friends of Music Orchestra	Fritz Stiedry	Mrs. Gerald Chodo
Doctor's Orchestral Society	Fritz Mahler	
Farbman String Symphonietta	Harry Farbman	Chas. Wagner
National Orchestral Association	Leon Barzin, Music Director	Franklin Robinson
Woman's Symphony Orchestra, New York	Maxim Waldo	
Rochester Philharmonic Orchestra	José Iturbi	Arthur Bee
Rochester Civic Orchestra	Guy Frasier Harrison	Arthur See
Suffolk County Philharmonic Orchestra	Max Jacobs	
Tri-State Symphony Orchestra	Armand Balendonck	
Utica Civic Symphony	Berrian Shute, Edgar Alderwick and William P. Schueler	George G. Harrer
Westchester Symphony Orchestra of White Plains	Louis Green	Charles Hoff
Central New York Orchestra, Whitney Point	Francis Frank	Mrs. Curtis Brown
N.Y.A. Symphony Orchestra	Dean Dixon	
Lake George Symphony	William Hacker	Kenneth Wagoner
Long Island Symphony Orchestra, Lawrence	Benjamin Van Praag	Avery Claflin
NBC Symphony Orchestra	Leopold Stokowski	NBC
Columbia Concert Orchestra	Howard Barlow and Alexander Semmler	
NORTH CAROLINA		
Charlotte Symphony Orchestra	Guillermo S. de Roxlo	J. Spencer Bell
The Festival Orchestra, Asheville	Thor Johnson	
NORTH DAKOTA		
Fargo-Moorhead Civic Orchestra	Sigvald Thompson	Mrs. W. S. Shaw
OHIO		
Cincinnati Symphony Orchestra	Eugene Goossens	Edgar Friedlander
Cincinnati Conservatory Orchestra	Alexander von Kreisler	
Cleveland Orchestra	Dr. Artur Rodzinski and Rudolph Ringwall, associate conductor	Carl J. Vosburg
Cleveland Philharmonic Orchestra	F. Karl Grossman	Alfred Setser
Cleveland Women's Orchestra	Hyman Schanlier	Mrs. John H. Moore
Columbus Chamber Orchestra	Edwin Steinbrook	
Dayton Philharmonic Orchestra	Paul Katz	Miriam Rosenthal
Philharmonic Society of Tuscarawas County, Dover	Gilbert Raehm	Wayne Thomas
Toledo Symphony Society	George King Raudenbush	Marie C. Hartough
Youngstown Symphony Orchestra	Carmine Ficocelli and Michael Ficocelli	W. J. Hewald
Symphony Orchestra, Coshocton	Giovanni Balotti	Walter Crawford
OKLAHOMA		
Enid Symphony Orchestra	Frederic Claiborne	Russel J. Green
Oklahoma Symphony Orchestra	Victor Alessandro	Dean Richardson
Tulsa Symphony Orchestra	Jerzy Bojanowski	Robert Gordon
OREGON		
Portland Junior Symphony Orchestra	Jacques Gershkovitch	Mrs. Helen M. Erskine
Portland Philharmonic Orchestra	Charles Lautrup	
PENNSYLVANIA		
Altoona Civic Symphony Orchestra	Russell Gerhart	Mrs. Martha Gerhart
Harrisburg Symphony Orchestra	George King Raudenbush	George R. Naugle
Johnstown Symphony Orchestra Assn.	Theodor Koerner	Harry W. Koontz
Lancaster Symphony Orchestra	Pasant Barsumian	George R. Naugle
Milton Symphony Orchestra	E. Hart Bugbee	Dr. George C. Davis
Germantown Symphony Orchestra	N. Lindsay Norden	Frank Lewis Smith
Philadelphia Orchestra Assn.	Eugene Ormandy	Harl McDonald
Pennsylvania WPA Symphony, Philadelphia	Guglielmo Sabatini	
Pittsburgh Symphony Society	Fritz Reiner and Vladimir Bakaleinikoff, assistant conductor	Edward Specter
Reading Symphony Orchestra	Saul Caston	Dorothy Rowe
Scranton Philharmonic Orchestra	George Sebastian	Mrs. Harold Scragg
Wilkes-Barre-Scranton Simfonietta	Dr. Paul Gies	
York Symphony Orchestra	Louis Vyner	Roy O. McLaughlin
New Center of Music Orchestra, Philadelphia	Joseph Levine	
American Little Symphony of Philadelphia	Joseph Barone	Benjamin Gusikoff
Philadelphia Chamber String Simfonietta	Fabien Sevitzky	
Susquehanna Symphonic Society, Selinsgrove	Elrose L. Allison	Percy M. Linebough
Philadelphia Philharmonic Society	Marcel Tabuteau	Carmen Ventresco
SOUTH CAROLINA		
Charleston String Symphony	Charles Blackman	Maud Winthrop Gibbon
Southern Symphony, Columbia	Hans Schwieger	Burton Morris
Charleston Symphony Orchestra	G. Theodore Wichman	
SOUTH DAKOTA		
Mitchell Little Symphony	Robert M. Brown	
Augustana Symphony, Sioux Falls	Richard J. Guderyahn	Hugo A. Carlson
TENNESSEE		
Chattanooga Symphony Orchestra	Arthur Pfeltner	Adolph S. Ochs
Knoxville Symphony Orchestra	Mrs. Bertha Walburn Clark	Dr. J. L. Biggerstaff
Memphis Symphony Orchestra	Burnett Tuthill	Mrs. William Burr Chapman
Nashville Little Symphony	Elmo C. Hood	

(Please turn to page 8)

REHEARSING FOR VERDI'S MASKED BALL,

which opened the Chicago Opera season. Josephine Antoine, as the page, singing her aria as John Charles Thomas, left, and Giovanni Martinelli and Elisabeth Rethberg, seated, listen.

Nation's Orchestras Report Growth

(*Continued from page 5*)

ensemble. The Utah State Symphony, in Salt Lake City, has started its season with a 30 per cent increase in subscriptions over last year, its first, and capacity audiences are assured. San Diego reports an increase of 34 per cent.

The Indianapolis Symphony, Fabien Sevitzky conductor, will tour this year from Iowa to Massachusetts. Three tours will be made by the Cleveland Orchestra, Artur Rodzinski, conductor; Milwaukee reports the Wisconsin State Symphony for the first time in its history on a subscription basis. Dr. Hans Kindler with his National Symphony of Washington, D. C.; Karl Krueger, conductor of the Kansas City Orchestra; Fritz Reiner and the Pittsburgh Symphony; Dr. Frederick Stock and the Chicago Symphony; Werner Janssen and his orchestra on the Coast; Vladimir Golschmann in St. Louis; Dimitri Mitropoulos in Minneapolis; Ernst Hoffmann in Houston where an industrial boom is well under way; Eugene Goossens and the Cincinnati Symphony; Valter Poole in Detroit; Jerzy Bojanowski in Tulsa, another beehive of activity, all of these and scores of other organizations report feeling the effects of the new defense activity.

Influence of the War

The war influence is also held responsible for numerous conductors fulfilling guest engagements. Sir Thomas Beecham, Bruno Walter and Reginald Stewart will conduct in Detroit; Sir Ernest Macmillen and Sir Thomas Beecham in Philadelphia; Carlos Chavez in Boston; numerous conductors are helping the New York Philharmonic-Symphony observe its centennial.

Arturo Toscanini will desert the broadcasting field temporarily—he returns later in the season—to preside over both the New York Philharmonic and the Philadelphia Orchestra.

The New York Philharmonic, by a radical departure, is accentuating works by American composers in its centenary program presided over by 10 conductors, while the Boston, Philadelphia, Chicago, Indianapolis and numerous others are maintaining this policy of some years' standing.

Orchestras also this season are marking the centenary of the birth of Anton Dvorak and the 150th anniversary of the death of Mozart while in Chicago a special performance of Bach's B Minor Mass will be sung in tribute to Theodore Thomas, founder of the ensemble.

ORCHESTRAS: Their Conductors and Managements

(*Continued from page 7*)

Organization	Conductor	Manager or Management
TEXAS		
Amarillo Philharmonic Orchestra	Robert Louis Barron	Rex B. Baxter
Dallas Symphony Orchestra	Jacques Singer	Charles J. Schmelzer
El Paso Symphony Orchestra	H. Arthur Brown	Mrs. Hugh M. Shannon
Fort Worth Symphony Orchestra	Brooks Morris	Mrs. C. D. Reimers
Houston Symphony Society	Ernst Hoffmann	H. R. Bourne
The Symphony Society of San Antonio	Max Reiter	
Junior Civic Orchestra, San Antonio	Bertram Simon	Recreation Department
Tyler Symphony Orchestra	Fritz Fall	Mrs. Talbot Williams
Waco Symphony Orchestra	Dr. Max Reiter	
UTAH		
Brigham Young University Orchestra, Provo	Prof. Leroy J. Robertson	Max Butler
Utah State Symphony Orchestra, Salt Lake City	Hans Heniot	Gail Martin
VERMONT		
Vermont State Symphony Orchestra, Middlebury	Alan Carter	Alma Chandler
VIRGINIA		
Norfolk Symphony Orchestra	Henry Cowles Whitehead	Mrs. Frank Bell
Roanoke Symphony Orchestra	Donald A. McKibben	Dr. B. O. Grove
WASHINGTON		
Seattle Symphony Orchestra	Sir Thomas Beecham	Ruth Allen McCreery
Tacoma Philharmonic Orchestra	Eugene Linden	
Walla Walla Symphony Orchestra	Frank Beezhold	Dr. Wallace A. Pratt
WEST VIRGINIA		
Charleston Civic Orchestra	W. R. Wiant	Cecil R. Adams
Wheeling Symphony Society Orchestra	Antonio Modarelli	Mrs. Gibson L. Caldwell
Huntington Symphony Orchestra	Raymond A. Schoewe	O. T. Frick
WISCONSIN		
Wisconsin Symphony Orchestra	Jerzy Bojanowski	Roy W. Cleary
Racine Symphony Orchestra	Frederick Schulte	Fidelis Rawsen
Kenosha Symphony Orchestra	Richard Czerwonky	Dept. of Public Recreation
WYOMING		
Cheyenne Little Symphony Orchestra	Clyde G. Ross	
CANADA		
Montreal Les Concerts Symphonique	Desire Defauw	Pierre Beique
Montreal Orchestra	Douglas Clarke	Mrs. Graham Drinkwater
Montreal Women's Symphony Orchestra	Ethel Stark	Nancy Rankin
Symphonie La Salle	Wilfrid Charette	Madge E. Bowen
Saskatoon Symphony Orchestra	Dean Arthur Collingwood	E. W. Griffith
Toronto Symphony Orchestra Association	Sir Ernest MacMillan	J. W. Elton
Toronto Philharmonic Orchestra	Guest Conductors	Ernest Johnson
Vancouver Symphony Orchestra	Allard De Ridder	J. K. Matheson
CUBA		
Havana Philharmonic Orchestra	Massimo Freccia	Dr. Agustin Batista
Symphony Orchestra of the Ministry of Education, Havana	Alberto Bolet	
Symphony Orchestra of Havana	Gonzalo Roig	
MEXICO		
Symphony Orchestra of Mexico, Mexico City	Carlos Chavez	Ricardo Ortega
Juarez Symphony Orchestra, Juarez	Alejandro Gardea	Teofilo Borundo
PHILIPPINE ISLANDS		
Manila Symphony Orchestra	Herbert Zipper	

Reports from the various orchestras which do not appear in this issue will be published in following numbers.

Schoenberg—Then and Now

HOLLYWOOD.—An exhibition of Schönbergiana is on view in the library of the University of California in Westwood. Original manuscripts and scores from Schönberg's own library are exhibited, along with programs of first performances and books about the composer and his works. There are special sections for his expressionistic paintings, catalogues of the shows in which his paintings were hung and other interesting items, including an Imperial decree allowing Corporal Schönberg leave from the Austrian army to conduct performances of his Gurrelieder.

R. D. S.

Great Falls (Mont.) Symphony Opens $800,000 Hall

GREAT FALLS, MONT.—Before a capacity audience of 1,932, the Great Falls Symphony Orchestra opened its season in the new $800,000 Civic Music Auditorium. The ensemble numbers 76 musicians including professionals, teachers, business men and women and students. L. W. Upshaw, conductor, is planning other concerts on March 1 and May 10. Mrs. O. F. Wadsworth, president of the committee, and a composer, has written The Barcarolle which has been arranged for the orchestra by L. M. Willis, first cellist. It will have its premiere at the March concert.

Horowitz Plays New Prokofieff Sonata

LOS ANGELES.—A new Sonata by Prokofieff was played by Vladimir Horowitz in concert at Claremont, Nov. 13.

Horowitz and his wife, a daughter of Toscanini, have declared their intention of becoming permanent residents of Hollywood.

R. D. S.

Artists at Great Northern

Among the recent musical arrivals at the Hotel Great Northern, New York, are Dr. and Mrs. Edgar Stillman Kelley, Mr. and Mrs. Moriz Rosenthal, Carlo Peroni, José and Amparo Iturbi, and Mrs. Edmund Cahill, president, N. Y. Federation of Music Clubs.

MARJORIE LAWRENCE ATTENDS OPENING CONCERT

of the Minneapolis Symphony, Dimitri Mitropoulos, conductor, with her husband, Dr. Thomas King. The Metropolitan soprano heard the program from a wheel chair. She is recovering from a recent illness.

THE CONDUCTORS SPEAK

Who Shall Make Our Programs?

Should Repertory and Soloists Be Chosen By Leader, Board or Manager? A Frank Inquiry

by

ALFRED HUMAN

Willett Art Studios

"ALLEGRO CON BRIO": an impression of players in the New York Philharmonic-Symphony Orchestra, painted by Joseph Raskin.

When Richard Wagner laid down his dictum that the art of conducting consists of finding the tempo and following the tune, he had not thought of the complicated duties to be imposed on the conductor of the modern American symphony orchestra.

Photo by Rayber Jackson, NBC

LEOPOLD STOKOWSKI, NBC Symphony

Photo by G. Nelidoff

FREDERICK A. STOCK, Chicago Symphony

The leader of today—after finding the orchestra and following the patron—is expected to become an extraordinary blend of interpretive artist, drillmaster, diplomat, statesman, social lion, educator, salon virtuoso, music crusader, radio orator, Chamber of Commerce orator, community leader, Rotary Club hail-fellow and Uncle Cheerio of the children's matinees.

We have sketched this rough pattern of the New World concept of what constitutes a conductor in order to emphasize our theme: the problem of program-making.

To reach the heart of the question we have approached every available leader seeking blunt opinions. You shall read these responses and judge for yourself.

Europe's Orchestras and Ours

Newcomers from the Old World, conductors of eminence and accomplishment, usually are bewildered by the sharp contrast in the functions of the European orchestra and the American institution. For all his doctorates and continental experience, the mere pedant of the baton has rarely been successfully transplanted in the soil of our American community. We have demanded from the conductor his complete adaptation to environment, an awareness of our cross-currents of cultural, social and racial strains, and a sympathetic, vibrant leadership which embraces more than a single art.

One of the basic differences between the European and our own orchestras is the method of economic support. And this factor, we know, has always played a vital role in the composer's contributions to symphonic music, as well as the functioning of the orchestra and director.

New Age of Popular Support

The past few years have seen the virtual extinction of the lone patron. In the wake of the Higginsons, Flaglers and a dozen other solitary subsidizers of blessed memory have come the Endowment Campaign, the Community Chest Drive. For better or worse, the orchestra now belongs largely to the audience by right of purchase. The symphony today enters every home. The program-making of the community's orchestra has become, then, an issue of wide concern.

A new musical sophistication has outmoded the staid repertory. The new democratization utters demands. Even the most rigid ensemble of the Nation has succumbed and revised its program policy this season.

As never before, the conductor everywhere is subjected to pressure, social, politic and economic, in behalf of the mediocre composer, the genial say-nothing, the influential board member or donor, the untutored, and the buttery salesman.

If he fails to maintain the exact balance by satisfying audience, management and patron he risks personal and organization difficulties. We may then see in his city another reenactment of the scene of Jean Christophe in the Market-Place. From the Board, perhaps, will come the challenge: Who is re-

(*Please turn to page* 10)

Photo by Homer Jensen

EUGENE GOOSSENS, Cincinnati Symphony

FABIEN SEVITZKY, Indianapolis Symphony

THE SPOKESMEN:

Autori, Franco	Kindler, Hans	Rodzinski, Artur
Barlow, Howard	Klemperer, Otto	Saidenberg, Daniel
Barzin, Leon	Krueger, Karl	Sevitzky, Fabien
Defauw, Desire	Lange, Hans	Solomon, Izler
Freccia, Massimo	MacMillan, Sir Ernest	Stock, Frederick A.
Golschmann, Vladimir	Monteux, Pierre	Stoessel, Albert
Goossens, Eugene	Ormandy, Eugene	Stokowski, Leopold
Iturbi, Jose	Reiner, Fritz	Thomas, Rudolph

The Conductors Speak:

Photo by Halsman

VLADIMIR GOLSCHMANN,
St. Louis Symphony.

(*Continued from page* 9)

sponsible for the new deficit, for the falling-off of subscriptions. Possibly a self-complacency or non-dynamic quality of managerial direction accounts for the slump? The well-tattered issues are again debated by those who see music as art and those who regard music as an industry.

What, then, is the correct balance of conductor, board and management? Who should determine the repertory? Who shall select soloists?

We have presented these questions to many conductors. You will find most of the replies direct and courageous; some are wistful, indicating an ideal rather than realization. All are revealing.

Only a few directors begged off. One eminent musician said frankly: "I would like to express myself plainly, for your questions vitally concern me and every other artist—conductors are artists! Honestly, I dare not ruffle local feeling."

Nor would the archetype of individualists speak. Indeed, Maestro simply informs his direction three weeks ahead that his program will consist of thus-and-thus works, with soloists So-and-So! Toscanini has spoken.

And now let us examine the other ideas.

Leopold Stokowski,

NBC Symphony

In my opinion, a conductor should be completely responsible for everything musical, which includes programs and the selecting of the soloists necessary to play the programs.

When responsibility is divided among many people, no one is really responsible and this causes great difficulties with symphony orchestras.

The conductor is responsible to Music, the orchestra, and the public, to make the programs broad in their scope and musically satisfying in every sense.

Pierre Monteux,

San Francisco Symphony

In my own case, I make my own programs and when they are made I show them to our music committee members, who are extremely cognitive in regards to the art. They have never asked me to change a program, and on many occasions they have given me very good suggestions which I have taken as to new works. One of my members has a large record library, and a great musical curiosity, and consequently he plays and hears many things that I do not have time to hear. In other words, it is a case of two heads being better than one.

Our business management engages the soloists, I do not have a thing to do with this part of our concerts, I asked especially to be relieved of this choosing of soloists as I feel that the management knows who is better box-office, and after all, they provide the money.

Eugene Ormandy,

Philadelphia Orchestra

I personally have never had any difficulty in the making of programs or the choosing of soloists, having had the complete co-operation from the various boards with which I have been associated.

It is my preference and my judgment of my listeners' preferences that are responsible largely for my program selections. The standard works, of course, must be heard frequently—but not too frequently. We must remember that old music is always new to some member of the audience. As for new works, suggestions come to me from many sources, and I examine an average of a hundred new scores during summer vacations, some of which I ask for, some of which come unsolicited. The musical value of a work and the practicability of its performance influence my decision.

FRITZ REINER,
Pittsburgh Symphony.

In the matter of making up programs I am always happy to have the suggestions and advice of the orchestra's manager, Harl McDonald, himself a brilliant musician. Only in rare cases when a work requires extra performances or incidental soloists, or where there is an abnormal royalty, does the decision go as far as the executive committee of the board of directors. Then it is the financial aspect, not the artistic, which is considered.

The soloists are usually chosen jointly by the conductor and the management, and must be approved by the executive board.

Vladimir Golschmann,

St. Louis Symphony

In my mind there can be no discussion about the programs. It is up to the conductor to plan them, and to assume complete responsibility for doing so.

The matter of soloists is a different thing. Of course, the ideal solution would be for the conductor to choose the artists he feels best equipped to give the finest possible interpretation of the works he would like the public to hear.

But we all know that the majority of orchestras are dependent for their survival—at least in part—upon their box office receipts. For this reason the conductor is confronted with an artistic but also with a financial problem. The selection of soloists is not a strictly musical matter, and because of this I like the way we settle our problem in Saint Louis: the soloist is decided upon after conferences between a special committee, the manager of the orchestra and myself.

Fabien Sevitzky,

Indianapolis Symphony

I feel that the musical director of any symphony orchestra should have absolute control of the program-making and the selection of soloists.

This course of action eliminates the possibility of any friction which is likely to exist when there are too many consultants.

From experience I have learned when members of committees are given the privilege to recommend or engage soloists, a bad relation may often exist because each has his own protege or preference of soloist.

This also applies to music to be played—each member has his own preference—which in most cases inevitably results in an improperly balanced program.

To leave this matter entirely in the hands of the musical director does not mean that he should not give courteous consideration to suggestions and advice given by interested people, but final program-making and selection of soloists (with the assistance of the orchestra manager only) should definitely be left to the musical director.

Photo by Underwood & Underwood

HANS KINDLER,
National Symphony, Washington, D. C.

Désiré Defauw,

Les Concerts Symphoniques, Montreal

The conductor should always make his program. He bears the full responsibility of it. He has to choose the works he will have to defend. How could it be otherwise? How could an artist defend a work in which he has no faith, or in which he has not found enough interest? How could a man defend an idea in which he does not believe?

On the other hand, the construction of a program is one of the most important parts of the conductor's task. A work may have very little chance of producing what it was meant for, by the way it is presented in a program.

The program-making is a grave matter which requires skill, experience and last but not least: inspiration. Some of them take a long time for conductors before they are entirely satisfied.

The choice of the soloist should also be done by the conductor, as the soloist should be chosen to make a part of the whole program. For the same reason, these must not play any encores, for the continuity of the whole structure of the program may be upset through them.

The board, of course, gives very valuable suggestions concerning works that are to be played or are desired.

Howard Barlow,

Columbia Broadcasting System

In Baltimore we have no problem of this kind. I have complete charge of the programs and Fred Huber has complete charge of the business end of the orchestra. We use no soloists except on the rarest of occasions.

The foregoing refers to Baltimore which is an unusual city. I am not sure that the same would work successfully in another city where music is subsidized by a board, or not. Subsidy is a blessing and at the same time a curse to music.

Frederick A. Stock,

Chicago Symphony

Many factors enter into program-making. One must have in mind the time requirements or limitations, the proper balance of old and new music, the different schools, the soloist, if any; the repertoire of the previous season and a subconscious thought of the season to follow, the availability of the music, the rehearsal requirements, the costs of production, the proper timing if the program is to be broadcast, et al.

As for the relationships between conductor and the board: In Chicago it

(*Please turn to page* 54)

American Artists Dominate Johnson's 1941-42 Season

War Conditions Poise Repertory Problems—3 Productions in English, Including A Native Novelty

by

HERBERT F. PEYSER

HERBERT F. PEYSER

So far as the Metropolitan is concerned the current season affords at least one parallel with the year Caruso died. Then the sudden elimination of the overpowering personage who for two decades had symbolized to millions all they considered most desirable in opera created such a displacement and so formidable a vacuum that some of the more timorous saw for a little while the very existence of the establishment threatened. This time the institution finds itself bereft of its brightest popular luminary since Caruso's day, Kirsten Flagstad; not, happily, through death but through the poignant contingencies of distance and war. Some day, one hopes, Mme. Flagstad will return from Scandinavia. In the meanwhile, what is the Metropolitan going to do about it? What, for that matter, are other American opera houses going to do to make good the absence of a brilliant bird of passage some of them periodically entertained?

There are important differences between the period of Caruso's passing and the present. Twenty years ago the Metropolitan harbored a company of distinguished singers which, by and large, it cannot duplicate today. They were not, indeed, substitutes for the vanished tenor but they were eminent artists in their own right. The present roster shows few comparable names or talents. Now, however, the ill-fortune which deprives the house of the Norwegian soprano is complicated by the prolonged illness and incapacity of her likeliest substitute. That Marjorie Lawrence should fall sick just about the time Mme. Flagstad decides to stay away "for the duration" (if not longer) is surely as scurvy a trick as fate has played on the harried management of the Metropolitan in many years. Without these two singers the Wagnerian repertory is gravely jeopardized and this repertory has been the mainstay of the box office for almost five seasons.

For the first time in decades (barring a couple of abnormal years during the last war) New York opera-goers confront a winter without Tristan, simply because no Isolde is available (never mind the official euphemism that Tristan will be withheld so as to enable Metropolitan patrons to cool off their memories of Flagstad). What would you have? Europe is barred and bolted, over here new Isoldes and Brünnhildes do not grow on trees and the excellent Helen Traubel, we may depend on it, has her hands full.

But there is no need of confining this forecast to a record of managerial problems and headaches. That the tenor Jussi Bjoerling cannot get over here from Sweden is a regrettable but possibly not a fatal deprivation; in God's good time Mr. Bjoerling will surely be back. Still less is there reason to worry because Tito Schipa has decamped to Italy. No fear that other Italian artists will heed any peremptory summons of Count Ciano to return. They could not if they would, immigration rules being what they are; and, besides, many of them are now naturalized Americans.

HELEN TRAUBEL AS ELISABETH

in Tannhäuser, the role in which the American soprano opened the Metropolitan Opera season in Philadelphia on Nov. 25. Miss Traubel sings the same role tonight (Dec. 1) at the Metropolitan Opera House.

No War Psychosis

So far as a war psychosis is concerned there is no reason to believe that such a phenomenon is at the moment exerting anything like the pressure it was permitted, nay, encouraged to do in 1917. Strauss's Rosenkavalier is retained, Salome is promised. If the Wagner performances are something reduced in number the question of singers is the cause (just as the lack of a Fidelio, and nothing else, prevents a resumption of Beethoven's opera, one of the popular triumphs of last season).

The war has not deterred the management from announcing a newly-studied performance of Meistersinger during the annual Wagner cycle. Indeed, if the counsels of jingoism were again to prevail, the whole country might as well wash its hands of all opera for a space, for logically the Italian and the French repertory should be discarded, the rulers of those unhappy nations being what they are.

But if there is to be an unavoidable curtailment of the Wagner representations the Metropolitan direction has announced that Mozart will be more industriously cultivated because 1941 is the sesquicentennial of Mozart's death. This is all to the good, though in truth three Mozart operas in the repertory of a theatre like the Metropolitan scarcely need the excuse of a memorial observance. It is only fit and proper that to its Nozze di Figaro and Don Giovanni should now be added The Magic Flute. Pity enough that a jewel like Die Entführung aus dem Serail has never been attempted at this house.

(*Please turn to page* 12)

Photo by Wide World

A SCENE FROM MARRIAGE OF FIGARO,

which opened the Metropolitan season, the first time a Mozart work had done so. Left to right, Bidu Sayao, Elisabeth Rethberg, John Brownlee and Ezio Pinza.

→

"AMONG THE GODS."

Scene in the Family Circle at the Metropolitan on opening night.

A SCENE FROM BLUEBEARD,
new production of the Ballet Theatre, with Antony Tudor, Lucia Chase and Annabelle Lyon in leading roles.

(*Story on page* 62)

Photo by Skall

JARMILA NOVOTNA,
Metropolitan Opera soprano, with her parrot, at her Long Island home. Mme. Novotna will sing Octavian in Rosenkavalier and appear also in La Traviata and Don Giovanni. She recently returned from operatic engagements in Puerto Rico.

Metropolitan Adds New Works To Schedule

(*Continued from page* 11)

Since it has taken so long to get back to The Magic Flute the management does well to make a very special feature of it. Time alone will tell how wise is the decision to give the work in English. This is not the place to broach an argument on the problem of translated opera in general. The qualities of the English version prepared by Ruth and Thomas Martin will be considered in proper season.

Bruno Walter will conduct the performance. This is heartening. Back in the prehistoric ages Maurice Grau used to dismiss the whole question of operatic conductors contemptuously, alleging that the public would not pay money to look at a man's back. Today the public will and the management knows it—the more so as, compared with Grau and Conried and Gatti, it can offer less and less in the way of singers. So it tries with increasing frequency to transfer the statue from the stage to the orchestra.

The instant public response last season to the guest performances of Mr. Walter in Fidelio, Don Giovanni and the Bartered Bride was assuredly one of the main reasons which brought about the engagement this year for a series of performances of Sir Thomas Beecham, one of the most energizing and stimulating forces on the conductor's stand today. Sir Thomas is down for a revival of Rimsky-Korsakoff's Coq d'Or, prefaced by a production of Bach's secular cantata, Phoebus and Pan. A Bach cantata in the Metropolitan, of all things on earth! However, Phoebus and Pan has had an operatic career in England and, unless the writer's memory errs, on the Continent as well. It even received a forlorn little representation about fourteen years ago in New York by a company of amateurs at the Heckscher Theatre.

An American Novelty

Phoebus and Pan will be sung in English. So will, naturally, a hundred per cent American novelty, The Island God, by Gian-Carlo Menotti, author of Amelia Goes to the Ball. The Island God, a one act tragic work, has to do with the fortunes of a small band of exiles on a desert island. Its characters are modern people save for a Greek god involved in the proceedings. Thus with the Bartered Bride the Metropolitan will this year offer its patrons four operas in English and therewith considerable chance for some straight thinking on this pressing subject. And, at the moment it is pressing. Philadelphia and other American cities will do quite an amount of experimenting along these lines during the coming months. It is to be hoped that operagoers will make the most of their opportunities to resolve some of the confusions which, despite the lessons of years, continue for one reason or another to grow up around the topic.

Last winter Donizetti's Don Pasquale, owing largely to the extraordinary artistry of Salvatore Baccaloni, promised to be a nine days' wonder. This year Don Pasquale is out. But after a not inconsiderable absence Donizetti's L'Elisir d'Amore is back, now with the incomparable Baccaloni as the lovable quack Dulcamara. Back, too, is Gluck's Orfeo and out his Alceste of which, a year ago, so much was expected. Tosca will be restored to its clientèle (does it not seem inconceivable that there could be a year without Tosca?), enhanced by the challenging allurements of Grace Moore; so will Traviata, with Jarmila Novotna. Mignon never long out of the repertory these past seasons, is to re-enter it. It is with a pang that those who deeply and abidingly love L'Amore dei Tre Re observe that silence is once more to be the portion of Montemezzi's glorious work. Yet until better interpreters than last season's can be found for it this is perhaps just as well.

Many New Voices

And what of Carmen? When Edward Johnson spoke to the press in October he declined to commit himself on the subject. At different times it had been reported that Mr. Walter or Sir Thomas Beecham was to conduct the work. Then there was no further talk of it. More recently the Metropolitan acquired Lily Djanel, erstwhile Salome specialist of the Paris Opéra, who has also sung Carmen at the Opéra Comique. At this writing not much more than conjecture is possible. Yet whether or not Mme. Djanel sings Carmen in the months to come there is a reasonable certainty that Salome will be restored for her sake.

In addition to Mme. Djanel the Metropolitan roster shows a quantity of new names in various departments. These acquisitions include at least four sopranos—Maria Markan, from Iceland, who has sung lyric and the lighter dramatic parts in Germany, Denmark, Glyndebourne and elsewhere; Maria Van Delden, dramatic soprano, said to be of Dutch origin, was originally an actress and dancer; Astrid Varnay, Swedish-American soprano, daughter of a stage director at the Stockholm Royal Opera; Rosa Bok, a coloratura and lyric soprano who at the German Theatre in Prague wrote her name "Book" and sang parts like the Queen of the Night and Constanze in Mozart's Entführung besides Italian, French and German roles.

New American acquisitions, more or less well known, are Mona Paulee, mezzo-soprano, a 1941 Metropolitan Auditions of the Air winner, whose experience ranges from church and oratorio work to vaudeville and several appearances with the San Francisco Opera; Mary Van Kirk, contralto, another star of this year's Auditions of the Air with oratorio and recital successes to her credit; Jan Peerce, tenor, an already established personality on the radio and in concert; and Lansing Hatfield, bass-baritone, likewise a Metropolitan Air Auditions victor, whose field has been oratorio, the radio and operetta.

From Central Europe the Metropolitan has the tenor, Kurt Baum, the buffo-bass Gerhard Pechner, the conductor Paul Breisach and the former régisseur of the Vienna State Opera, Lothar Wallerstein. The experience of these artists has been wide and diversified. The writer has enjoyed abroad abundant opportunity to acquaint himself with the achievements of each of them in duties of greater scope than they are likely to fill in the comparatively limited repertory of the Metropolitan. To what degree he may have under New York operatic conditions to revise his estimates of them the coming months will show.

Metropolitan's Roster

The artistic personnel of the Metropolitan Opera Association for the 1941-42 season according to the official prospectus lists 104 singers.

The complete roster follows:

Sopranos

Licia Albanese	Lotte Lehmann
Stella Andreva	Maria Markan (new)
Josephine Antoine	Zinka Milanov
Rose Bampton	Grace Moore
Natalie Bodanya	Jarmila Novotna
Rosa Bok (new)	Rose Pauly
Hilda Burke	Lily Pons
Nadine Conner (new)	Hilde Reggiani
Jean Dickenson	Elisabeth Rethberg
Annamary Dickey	Stella Roman
Muriel Dickson	Bidu Sayao
Lily Djanel (new)	Eleanor Steber
Marita Farell	Mazine Stellman
Susanne Fisher	Grete Stueckgold
Dusolina Giannini	Helen Traubel
Norina Greco	Josephine Tuminia
Helen Jepson	Maria Van Delden (new)
Irene Jessner	Astrid Varnay (new)
Marjorie Lawrence	Thelma Votipka

Mezzo-Sopranos and Contraltos

Karin Branzell	Mona Paulee (new)
Lucielle Browning	Irra Petina
Bruna Castagna	Rise Stevens
Doris Doe	Gladys Swarthout
Anna Kaskas	Kerstin Thorborg
Kathryn Meisle	Mary Van Kirk (new)
Helen Olheim	

Tenors

Paul Althouse	Charles Kullman
Kurt Baum (new)	Bruno Landi
Arthur Carron	Karl Laufkoetter
John Carter	Rene Maison
Richard Crooks	Anthony Marlowe
Emery Darcy	Giovanni Martinelli
Alessio De Paolis	Nino Martini
John Dudley	Lauritz Melchior
John Garris	Jan Peerce (new)
Charles Hackett	Lodovico Oliviero
Frederick Jagel	George Rasely
Raoul Jobin	Armand Tokatyan

Baritones

Richard Bonelli	Carlo Morelli
John Brownlee	Walter Olitzki
George Cehanovsky	Friedrich Schorr
Louis D'Angelo	Alexander Sved
Wilfred Engelman	John Charles Thomas
Mack Harrell	Lawrence Tibbett
Julius Huehn	Francesco Valentino
Herbert Janssen	Leonard Warren
Arthur Kent	Robert Weede

Bassos

Salvatore Baccaloni	Emanuel List
Norman Cordon	Pompilio Malatesta
John Gurney	Nicola Moscona
Lansing Hatfield (new)	Gerhard Pechner (new)
Alexander Kipnis	Ezio Pinza
Virgilio Lazzari	Leon Rothier

Guest Conductors

Sir Thomas Beecham (new)	Bruno Walter

Conductors

Paul Breisach (new)	Wilfred Pelletier
Erich Leinsdorf	Karl Riedel
Ettore Panizza	Frank St. Leger

Musical Staff

Otello Ceroni	Giacomo Spadoni
Pietro Cimara	Victor Trucco
Antonio Dell'Orefice	Hermann Weigert
Peter Paul Fuchs	Felix Wolfes
Karl Riedel	

Chorus Masters

Fausto Cleva	Konrad Neuger

Stage Directors

Desire Defrere	(new)
Herbert Graf	Leopold Sachse
Lothar Wallerstein	

Ballet Master and Choreographer

Laurent Novikoff (new)

Librarian

Alfred Mapleson

ROSE PAULY
Rose Pauly, Metropolitan Opera soprano, has been signed by J. J. Vincent to fulfill the engagements previously booked for Marjorie Lawrence, soprano, also of the Metropolitan, who is ill.

FREDERICK JAGEL
as Gabriele Adorno.

Engagement of John Garris, buffo tenor, was announced on Nov. 19. Accompanist, concert pianist, conductor in Berlin and Munich, he became a tenor in opera, radio and motion pictures. He escaped from Germany, went to Greece for concerts and five days before the invasion of that country embarked on a freighter which took five months to bring him to the United States.

Change in Ballet Direction

Many will unquestionably rejoice at the engagement of a new ballet master and choreographer, Laurent Novikoff, Russian-born, a pupil of the Moscow Imperial Ballet School, a one-time partner of Anna Pavlova and for four years ballet master of the Chicago Civic Opera. The Metropolitan ballet has needed reform these past seasons. It will be interesting to see what Mr. Novikoff does with Coq d'Or and what manner of interpretation he and Sir Thomas Beecham will work out between them.

A glance over the operatic prospects of the country this season shows a similarity of trend to that of New York. The absence of Mme. Flagstad and the disability of Mme. Lawrence brings the stock operas of the Italian and French repertory sharply to the fore. In the main the same works will be encountered (in varying quantity and frequency, of course) in most places where opera is given. The spice of variety is usually supplied by matters like Mignon, Samson and Delilah or an occasional Martha or Masked Ball. Strauss, if he appears on the bill, usually means Rosenkavalier; or, if some particularly qualified representative of the Judean head-huntress is about, an occasional Salome. Opera in English being in the air for the moment experiments in translation are multiplying. To a certain degree persons who take pleasure in the lyric drama in the broad expanses of the land have grown conscious of Mozart. But the old time American pioneer spirit and the famous American delight in novelty and change are scarcely reflected in the restricted and generally platitudinous character of American operatic bills.

New Opera Company's Debut

Yet only a few weeks ago we had proof that, given a spirit of enterprise and a conductor of sound caliber, it is not necessarily a matter of life and death for an American operatic organization to navigate everlastingly the shallows of conventionality. This proof was furnished by the New Opera Company, an ensemble of young Americans, mostly of amateur status. Its repertory consisted of Mozart's Cosi Fan Tutte, Tchaikovsky's Pique Dame, Verdi's Macbeth and Offenbach's La Vie Parisienne —which last, being an operetta may be left out of our argument. But any one of the others—let alone all of them—was an event. They are unfamiliar to the American public at large, yet each in its own right is a masterwork. Macbeth, for example, ought to have found lodgement at the Metropolitan years ago. Pique Dame possesses elements of vivid drama and of music which even in the backwoods should draw audiences. Cosi Fan Tutte may not be a trifling problem yet at the Forty-fourth Street Theatre a cast made up largely of inexperienced young people of amateur status got away very neatly with it. Verdi's stupendous early opera had a performance which ranked among the finest things New York has witnessed in years.

Of course it takes good will to adventure in this way off the beaten track. Also it takes a conductor, with something like the experience, energy and artistic format of Fritz Busch. But at the moment the country is overrun with capable European conductors who, assuming native ones are not easily available, would probably jump at the chance of exercising their talents. Traviata, Rigoletto, Lucia, Bohéme, Faust, Carmen and Butterfly are always with us. In the heaven of opera are many mansions. Must Americans eternally leave certain of the most sumptuous ones unvisited? Certainly they showed no great disposition to do so when in peace time they could travel abroad. There they flocked in droves to hear those very works which managers usually insist they will never listen to at home.

Metropolitan on Air

The Metropolitan Opera returned to the air for the seasonal broadcasts of the Saturday matinee performances on Nov. 29, when La Traviata was scheduled to be presented with Jarmila Novotna, Jan Peerce, making his debut, and Lawrence Tibbett. Milton Cross again is the announcer.

MOZART RAISES METROPOLITAN CURTAIN FOR THE FIRST TIME IN ITS HISTORY

(*Continued from page* 5)

of subsidiary roles and, as before, Ettore Panizza conducted.

The ancient tradition that at a Metropolitan opening night the audience, not the play's the thing has known several breaches since the world went awry. Both Walküre and Tristan have done inaugural duties (how High Society groaned and shivered when Tristan ushered in an opera season back in the beginning of the century!). Today the management makes no bones about starting out with Mozart. For this is a Mozart memorial year, this is to be a Mozart season and the Metropolitan will have this winter all of three Mozart operas in its repertory. The opening is thus to be regarded as a gesture, a symbol. For all that, some may consider that even as a curtain raiser for a new and peradventure critical season Figaro needs no defense and are well content to accept it in the place of Aida, Bohème, Samson or Faust.

Concerning the performance itself there is not much to add to what has repeatedly been written in praise and censure of this representation, staged by Dr. Herbert Graf, costumed by Ladislaus Czettel and sung by the artists enumerated above. Its preponderant merit is that it has interested the public and made Mozart's divine comedy a drawing card and a Metropolitan fixture. If Edouard de Reszke had lived to witness it he would have thought twice before calling Figaro "l'opéra où tout le monde dort." To be sure, certain Mozarteans of exigent tastes might willingly exchange some of the color and high-pressure comedy of this production for more suavity of style and a more aristocratic approach to a work that is, after all, high comedy rather than farce. However, the ensemble functions smoothly enough and Figaro at the Metropolitan is no longer, as more than once it has been, a mere sequence of solo numbers.

Everyone of the famous airs was duly if sometimes perfunctorily applauded on this occasion. Mr. Pinza's vehement Figaro has always been open to a variety of criticisms but it has taken on a kind of standardized character. If only he were an actor of more subtle method and would stop capering so incessantly!

I wish the Metropolitan had a Count like the matchless one I saw Mariano Stabile do in Salzburg, just as I wish Mme. Pettina could model her exaggerated and fussy Marzelline on the one the Paris Opéra Comique harbored just before the war. Mme. Rethberg has grievous troubles with the pitch in Dove sono (let alone in Porgi amor). Naturally, Risë Stevens had her ovation for Voi che sapete and Mme. Sayao hers for the rose aria.

With Mozart specialists like Bruno Walter and Thomas Beecham in the land it seems regrettable that Mr. Panizza who, like most Italians aside from Toscanini, has few instincts for Mozart, must continue to pilot Figaro at the Metropolitan. There was little animation or effervescence in this particular performance and no sparkle whatever in the dead-level playing of the orchestra. When all's said, the conductor is as important a factor in Mozart as in Wagner.

LILY DJANEL,
who makes her Metropolitan debut as Salome.

GIAN-CARLO MENOTTI,
the composer of The Island God, new one-act work in English, to be premiered by the Metropolitan.

GLADYS SWARTHOUT BECOMES A MEMBER OF MU PI DELTA,
honorary music fraternity at Colgate University, following her recent concert there. The first woman member of the 19-year-old society, Miss Swarthout is seen accepting the "shingle" from James F. Day, president.

Visit Backstage in Operaland Reveals Ballet Forces Preparing Under New Head

by ROSALYN KROKOVER

Nobody has to be told of the great excitement—the rush, preparations, study, rehearsals, and concentration—that goes on behind the scenes of the Metropolitan Opera House during the days preceding the opening performance.

This year, for the opera ballet, the preparations and rehearsals are increased tenfold, for a new ballet master—Laurent Novikoff—is in charge. And though a change in direction serves as a stimulant, it also makes for the added work, since every ballet master has his own technique and ideas. Previous conceptions are discarded: since many of the old personnel, including Monna Montes, Ruthanna Boris, Allan Wayne, Orin Hill and members of the corps are retained, they must train themselves anew for an entirely different approach.

This inquisitive visitor, wishing to have a chat with Mr. Novikoff, arrived at the opera house at about 10:30 a.m., and found Margaret Curtis' daily class already on their *fouette* turns, which meant that the required lesson was nearly over. Not much time remained, therefore, as rehearsals were scheduled to follow almost immediately, and after that it would be impossible to get a word with the ballet master until the next morning.

Busy Morning at the Opera

"Hurry," said Kathleen Harding, ballet class pianist; and after being whisked up steps, and down steps, and across a balcony, past dancers and photographers, an office at the far end of the studio was reached.

Outside were more photographers. Inside was M. Novikoff. This interviewer entered, and took a long look. Then another, with a faint idea that perhaps she had by mistake entered the White House. For the ballet master, dressed in a white polo shirt and slacks, looked extraordinarily like the photographs one sees of President Roosevelt on a fishing trip, complete to graying temples and mobile features.

Novikoff is no stranger to American ballet lovers. A great soloist in his own right, he thrilled millions as the partner of Anna Pavlowa. As a choreographer, performer and ballet master he has been associated with theatres and opera houses nearly all of his life. But to him, one of his supreme achievements is the present connection with the Metropolitan. "I have been in the theatre since I was ten years old, and never have I worked in such an atmosphere of art and tradition, "he said after apologizing for his "bad" English, which in truth was much better than the utterances of many who pride themselves on their linguistic accomplishments. "It is a revelation to be so absorbed in one's own work that contact with the world fades to a minimum." Even in these times? "I mean it!" said Mr. Novikoff firmly.

Blending Large Stage Forces

Asked about his plans for the forthcoming season, the director spoke of the ballets to be presented. "There are two operas this season in which the ballet is just as important as the singing. Gluck's Orfeo and Rimsky-Korsakoff's Le Coq D'Or. In both all the forces—singers, musicians and dancers—must be blended into a perfect unit. This, of course, is very difficult, especially since we rehearse separately and do not come together until shortly before the performance. But, I am grateful to have the privilege of working with Bruno Walter and also Mr. Herbert Graf. This afternoon is our first rehearsal on stage with the entire company." He crossed his fingers and seemed to think of the many unpredictable things that have been known to happen at just such a time. "However, we will not have to wait long to find out whether the ballet is a success or failure this season, for the real test, which is Orfeo, is to be given during the first week."

And what about Mozart? Since this is a Mozart year, are there any ballets of importance in the operas? "Le Nozze de Figaro and Don Giovanni will be presented. There is very little for the ballet to do in either. But," he added, "In Don Giovanni occurs the most unique dance invention. There are actually two dances going on at the same time. A minuet, which is—of course, in three-four time, is accompanied by the orchestra in the pit, while another group is dancing a polka in two-four rhythm accompanied by an orchestra on stage. You may not believe it, but the rhythms and movements blend perfectly."

A glance at the watch, and he hastily rose to start rehearsals. Would this visitor care to watch? And with apologies, the distinguished new ballet director picked up his score and started another day.

DON PASQUALE TAKES A BRIDE,

a scene from the Charles L. Wagner production of the Donizetti score, which his company is presenting on tour. Left to right, Bruno Landi, Stella Andreva, Bennett Challis, Oscar Lassner, in the title role, and Francesco Valentino.

Boston Symphony Plays in New York

(*Continued from page 5*)

Carnegie Hall matinée of the Boston Symphony Orchestra on Nov. 22. The rest of the bill brought Le Tombeau de Couperin by Ravel, and the Symphonie Pathétique by Tchaikovsky.

The Russian opus always has been a Koussevitzky specialty and he gave a *con amore* interpretation dramatically and emotionally, as demanded by the hot-blooded music. Salvos of applause rewarded the compelling presentation in which the orchestra aided with its famed virtuosity and beauty of tone. The Ravel music too had atmospheric voicing with emphasis on poetry and delicate instrumental handling.

William Schuman, thirty-one year old New York composer (pupil of Haubiel and Harris), is no stranger to our metropolitan concert halls and has received praise ere this for his serious purposes and his facility in orchestration.

The present opus is his *magnum* so far, a huge-formed one consisting of a Passacaglia, Fugue, Chorale and Toccata. While the mould is classic, its treatment is free in the modern sense, with flexible counterpoint unusually resourceful, and very little employment of sensuousness either in melody or harmony. Not especially heart-warming, nevertheless Schuman's music holds the close attention of the listener and impresses him with the sincerity, dignity and skill of its composer. The music is not recognizable as typically "American" (whatever that means) and does not suggest that its creator was endeavoring to be particularly native. On the whole, this Schuman work is an admirable achievement and ranks him outstandingly. The audience gave ample testimony to that effect through long and truly enthusiastic applause.

[*Other New York concerts that took place between Nov.* 17 *and* 22 *will be included in the next issue.*]

Kindler Opens Season With Weinberger Premiere

(*Picture on page* 6)

WASHINGTON, D. C. — The National Symphony Orchestra, Hans Kindler, conductor, opened its eleventh season of Mid-Week concerts on Nov. 5, in Constitution Hall before an audience of 3,000. The assemblage included the Crown Princess Martha of Norway, Mrs. Henry A. Wallace, wife of the Vice-President, the Minister of Norway and Mme. Morgenstierne; the Belgian Ambassador and the Countess van der Straten Ponthoz. Members of Washington's social and musical circles included Mrs. Walter Bruce Howe—in public life the composer, Mary Howe; and Mrs. Edwin N. Watson, wife of the President's Secretary, General Watson, who is known professionally as the pianist, Frances Nash.

Present to hear the first Washington performance of his Violin Concerto, with Albert Spalding as soloist, was Samuel Barber, American composer. The concert was further distinguished by the world premiere of Jaromir Weinberger's Czech Rhapsody, with a special introduction labelled by Mr. Weinberger, "For Hans Kindler only."

Lulu G. Breid Starts Own Management Direction

Lulu G. Breid, actively identified with prominent artists for many years in association with the late R. E. Johnson, launches her career as an independent manager with the Steinway Hall recital on Dec. 5 of Carlotta Franzel, Negro coloratura soprano, who is making her debut. Frank La Forge, composer-pianist, will be at the piano. The program, an all-Mozart list, will be in commemoration of the 150th anniversary of the composer's death.

Leschetizky Association Plans Country-wide Observance

The Leschetizky Association will meet after Christmas to make plans for a country-wide commemoration honoring their former teacher. Mrs. A. E. S. Cartwright of Ottawa is in charge of organization in Canada and Blanche O'Donnell for the southwest.

Mrs. Walter Golde, temporary secretary, reports that letters are being received from all parts of the country since the announcement of the formation of the association. Among those in the group are Edwin Hughes, Louis Finton, Edwina Behre, Mrs. Ella Dahl Rich, Mrs. Randall MacIver, Ella Richards, Cornelia Dismukes, Mrs. Cartwright, and Eleanor Spencer. Mrs. Golde may be reached for information at 310 Riverside Drive, New York City.

Lotte Lehmann Completes Third Transcontinental Tour

Lotte Lehmann, Metropolitan Opera soprano, arrived in New York on Nov. 14 completing the third leg of a transcontinental tour which took her three times across the continent within a month. Mme. Lehmann concluded her fall season on the West Coast on Nov. 10 when she made her first joint appearance of the season with Lauritz Melchior, Danish tenor of the Metropolitan Opera, in Oakland, Calif.

Ray Lev Assists Young America Orchestra

Ray Lev was soloist recently with the Young America Symphony Orchestra, Beatrice J. Brown conducting, at Hunter College, New York. Miss Lev was heard in the Cesar Franck Variations Symphoniques and Burleske by Richard Strauss.

AUDIENCE-BUILDING

A Digest of Successful Orchestra Promotion Ideas

EDGAR FRIEDLANDER,
Cincinnati Symphony

The local promotional efforts of the Cincinnati Symphony are centered largely in the woman's committee, composed of some 1,500 volunteer workers. During a five year period the committee, through personal contacts, phone calls, publicity, etc., has increased the season seat sale more than 150 per cent. This group has won the enthusiastic support of the important women's clubs and the music clubs as well as the business firms of the city, many of which purchase blocks of tickets either for guest purposes or for the sponsor's fund which provides seats for worthy students or others financially unable to attend the concerts.

The work of building further audiences is carried on through the presentation of a series of five young people's concerts and a series of four college symphonic concerts. Music appreciation lectures in the colleges, schools and clubs, concentrating on symphonic music, do much to stimulate interest in the orchestra.

J. P. HAYES,
National Symphony Orchestra

We want people to come to our concerts in large numbers. To accomplish this aim, we mail interesting literature; call personally on schools and colleges to arrange blocs of seats; advertise in the papers. An active women's committee for the National Symphony is now conducting an intensive season ticket drive with a new approach—an all-subscription plan for the Wednesday evening concerts; no single tickets to be sold to individual concerts on this series. Besides the usual saving of money, there is this added incentive that if one wants to hear those particular concerts he must have a season ticket. There is some criticism, but a full house with money in the bank ahead of time will be sufficient answer. Since the sustaining fund, to which we can ask the local public to contribute, seems to have reached a maximum, the Orchestra Association now thinks in terms of concert ticket revenue as its source of growth and development.

Photo © by Harris & Ewing

J. P. HAYES,
manager, National Symphony Orchestra, Washington.

HOWARD K. SKINNER,
San Francisco Symphony

Our promotion work is largely done through a women's committee who not only assist in season ticket sales, but talk symphony whenever possible. We also have a Symphony forum made up of a group of students from nearby universities who attend in groups of several hundred and promote the symphony on the campus.

A speakers' bureau functions at various service clubs, women's clubs, etc., spreading the gospel that the Symphony belongs to the city as a whole. A special contact person keeps the social columns of the newspapers supplied with news of box parties, luncheons, teas, and the like.

A. M. SEE,
Rochester Philharmonic

In general, we believe that the most successful result over a period of time in the selling of symphony concert tickets does not come from high-pressured campaigns. We are able to maintain and even to increase our subscriptions by offering important soloists for occasional concerts, mailing out in considerable volume attractive circulars and following them by second and third reminders.

We make a special offer to public school students by giving them a very low rate for the series and are enlisting the co-operation of school publications, of which there is one in every high school. We give one free ticket to a representative of each paper to stimulate the recording of information in that paper pertaining to these concerts.

We extend the same rate to all students within the University of Rochester, but no special publicity method is used here as the response is quite satisfactory when the opportunity is made known.

Our women's committee before each concert presents a lecture and piano demonstration pertaining to the important works on each program. Our programs are prepared with the thought of satisfying the various interests without catering to any one in particular.

It is our belief that a slow, steady growth is more lasting than too strenuous methods, the effects of which are brief in duration. We definitely attempt to stimulate civic pride in our organization through successful tours, recordings, and broadcasts.

RUTH ALLEN McCREERY,
Seattle Symphony

The Seattle Symphony Orchestra uses a variety of devices for selling season tickets and raising the yearly sustaining fund. These include direct mail campaigns; ticket sales through women's ticket committee, through telephoning and personal contacts. There is a volunteer committee of 300 to 400 to raise a sustaining fund through individual solicitation of season ticket holders, business houses, and the like. Another factor is the monthly luncheon meetings of Symphony representatives from women's clubs. A network of Symphony Leagues, formed of women in various sections of the city, meets regularly to study in advance the Symphony programs. Ticket sales representatives are active on the University of Washington campus. Weekly press releases go to out-of-town newspapers, supplementing local newspaper publicity and advertising. Four concerts are given especially for elementary and high school students, with tickets at nominal rates sold through the public school music supervisor. Time is given by local radio stations for "spot" announcements, interviews, and weekly record previews of coming concerts.

DR. HARL McDONALD,
Philadelphia Orchestra

The orchestra presents, in Philadelphia, 28 concerts on Friday afternoons, 28 on Saturday evenings, ten on Monday evenings, six Concerts for Youth and three Children's Concerts. The promotion of each of these separate series is the responsibility of a separate supporting organization.

The Women's Committees for the Philadelphia Orchestra (established in 1904) devote their attention to Friday afternoon attendance. A special division of these committees is set up as sponsor of the Children's concerts. These committees also raise funds for the purchase of seats in the orchestra pit for the Saturday concerts, to be distributed to deserving music students.

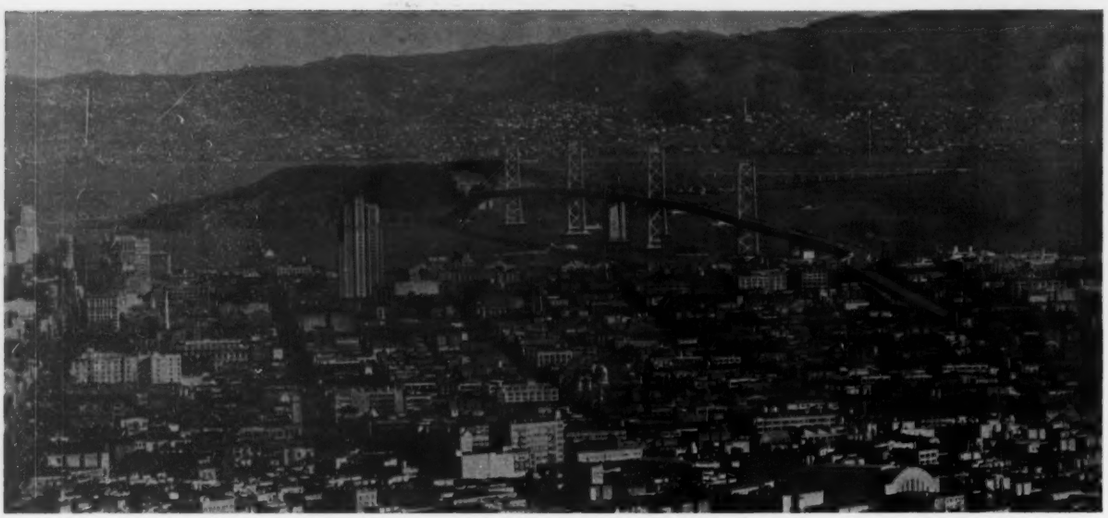
For the Saturday series split subscriptions have been made possible. One scheme allows quarter-subscriptions to be sold to graduates of the youth concerts, young people who are too old for that series and yet are not able to subscribe to the entire Saturday series. There is a junior committee to look out for this. A similar plan allows members affiliated with a number of luncheon clubs and the like to subscribe to seven of the 28 concerts. An "associated clubs" committee is active in this promotion. Industrial firms have also been persuaded to purchase blocks of tickets for the Saturday concerts.

The Philadelphia Orchestra Club

(*Please turn to page* 60)

Photo by Romaine

HOWARD K. SKINNER,
business manager, San Francisco Symphony Orchestra.



HOW SAN FRANCISCO TAXES HER CITIZENS FOR MUSIC

By ALFRED FRANKENSTEIN

Municipal support of concert-giving will cost the taxpayers of San Francisco $85,000 during the current fiscal year, which is a shade more than a tenth of one per cent of the total city budget. Five groups divide this sum between them. The San Francisco Symphony Orchestra will receive $41,000, the Golden Gate Park Band $20,000, the Municipal Band $17,000, and the Municipal Chorus $5,000, while the summer concert series just closed at the Sigmund Stern Grove received $2,000.

Oldest of these groups is the Golden Gate Park Band, which was founded in 1908 and has given concerts in the park every Sunday and holiday, weather permitting, since that time. For many years it was conducted by Alfred Arriola. On Arriola's death last year Ralph Murray succeeded to the leadership. The band is under the jurisdiction of the Golden Gate Park board, and is entirely independent of the city administration except for its financial support. Its concerts are free to the public.

The Sigmund Stern Grove is one of many playgrounds, community centers and so on under the jurisdiction of the city's Recreation Commission. Free concerts have been given there every Sunday from June to September for the past four years. These concerts, by orchestras, choruses, ballet groups and soloists of all sorts, are largely financed by a private committee, but for the past two years the City Administrator has contributed the sum mentioned to defray the expenses in part.

The Municipal Band, the Municipal Chorus and the city-sponsored concerts of the San Francisco Symphony Orchestra are controlled by the Art Commission, another agency of the city government. Both the chorus and band, however, are older than the Art Commission, which came into existence in 1932. The band, founded in 1912, is at present conducted by Phil Sapiro. It plays about 70 engagements a year, mostly in charitable institutions and at city functions. It is apparently not so active today as it once was, for its appropriation has reached $40,000 in years past. The Municipal Chorus, organized in 1925 by Hans Leschke and still directed by him, makes about 15 appearances a year, many of them in connection with the Symphony's municipal concerts.

Photo by Haas-Schreiner

CITY OFFICIALS AND MUSICIANS FRATERNIZE.
Left to right, Phil Sapiro, conductor of the San Francisco Municipal Band; William Kerngood, official of Musicians' Union; J. Emmet Hayden; Eddie Love, secretary of Musicians' Union; Mayor Angelo J. Rossi and Albert Greenbaum, former president, Musicians' Union. The picture was taken in 1935 when Mr. Hayden and Mayor Rossi were given honorary membership in the local chapter of the American Federation of Musicians.

Lifted Symphony Deficits

Municipal support of symphony concerts dates back nineteen years. From 1922 to 1933 the city made a gift to the Musical Association of San Francisco averaging $15,000 a year. This money went into the general fund of the Musical Association, which is the governing body of the San Francisco Symphony Orchestra, and was used to write off annual deficits. From 1926 to 1934 the city also gave $15,000 a year to the Summer Symphony Association, which sponsored ten concerts a season by the San Francisco Symphony, but was totally independent of the Musical Association so far as management was concerned.

The Summer Symphony concerts were killed by the general strike of 1934 and have never been revived. At various times between 1922 and 1933 the city also paid for recitals on the organ in the municipally owned Civic Auditorium and helped to underwrite occasional spring festivals making use of the orchestra, chorus and soloists.

In 1934 the Musical Association was in an extremely bad way financially and was unable to give any Symphony concerts at all. Consequently the only orchestral concerts of that year were four underwritten by the city and managed by the Art Commission. Out of this distressing situation developed a move to secure a definite, untouchable annual appropriation for the San Francisco Symphony.

This move was really motivated by two circumstances. One was that up to this time all city funds for music had been appropriated annually. They could be counted upon only on condition that the mayor and a majority of the Board of Supervisors approved each year. Each year a minority of the board had strenuously opposed these appropriations, and if this minority opinion had eventually become a majority opinion, concerts would have been cut out of the budget entirely. It was therefore obvious that the thing to do was to write a provision for municipal support of the Symphony directly into the city charter itself so that the city's Symphony funds would no longer be at the mercy of the politicos.

The second circumstance motivating this move was the fact that without some such provision the San Francisco Symphony Orchestra might easily have gone out of existence, since the sponsorship of the Musical Association was already moribund.

City Votes for Tax Levy

Consequently in May, 1935, an amendment to the city charter was put before the voters. This was described on the ballot as "a proposal to the qualified electors of the City and County of San Francisco to amend the charter of said city and county . . . so as to provide that the annual levy of taxes shall include one-half cent upon each $100 dollars of the assessed valuation of the city and county, the amount to be produced of said tax to be allowed to the Art Commission, for the purpose of maintaining and/or assisting in maintaining a symphony orchestra.

"This charter amendment is to provide sufficient financial backing to continue the major musical educational enterprises which have added to San Francisco's fame as a cultural center throughout the civilized world and particularly to guarantee the continuance of a symphony orchestra, including 85 expert musicians, which represents the axis around which all major musical activities of the community revolve."

This charter amendment was passed by a two-to-one majority. It means that municipal support of the San Francisco Symphony is provided automatically and cannot be withdrawn except by action of the entire body politic. Support of the Municipal Chorus, Municipal Band, and so on, remains, however, on a basis of annual appropriation by the Board of Supervisors on recommendation in the mayor's annual budget.

The results of the passage of the charter amendments have been all to the good, although there have been some difficulties and peculiarities arising from it. The amendment produced $35,000 in 1936, and this sum has risen to $41,000 for 1941. The fund fluctuates with the city's property values. So far it has increased each year. With this backlog to count on, the Musical Association came rapidly to life again,

(*Please turn to page* 76)

THE BALTIMORE SYMPHONY ORCHESTRA

Baltimore Hails 25th Birthday Of Her Taxpayers' Symphony

I AM PROUD of the fact that all the conductors of the Baltimore Symphony Orchestra since the founders twenty-five years ago have been American citizens and, with the exception of the first, all American-born. I am also proud of the vast number of American works we have premiered and of the Baltimore composers who have heard their works for the first time when played by the orchestra they and their fellow-taxpayers support.

FREDERICK R. HUBER

By GUSTAV KLEMM

Baltimore, Cradle of Municipal Music, is beaming like a proud parent over the twenty-fifth birthday of its favorite child, the Baltimore Symphony Orchestra. This offspring, a model child from the very start, began walking the day it was born and has marched with mighty strides into its Silver Anniversary, displaying all the vigor of sturdy youth.

Baltimore's present Municipal Department of Music is the gradual outgrowth of a resolution adopted by Baltimore's Board of Estimates back in 1914, at which time $8,000 was appropriated for the establishment of a municipal band designed to tour the city's various neighborhoods. From this humble beginning grew the Municipal Department of Music which is now listed in the annual tax budget under the general heading of Recreation and Education. The current total appropriation for municipal music—symphony orchestra, bands, soloists, et. al., is $89,000 which, over the intervening 27 years, represents an average annual increase of $3,000.

History of Orchestra

There is a certain deadly, but wholly delightful, monotony about the history of the Baltimore Symphony Orchestra. One immediately observes a sort of stream-lined improvement on the Horatio Alger rags-to-riches pattern: this orchestra started life as a huge success—and went on from there!

World War *primo* was half-way through its second year when the Baltimore orchestra let out its first lusty yawp. There was a cocky sound about the crowing and justly so because this was the first orchestra in America to be established and maintained solely out of a municipal tax budget, a unique distinction to which it still lays proud claim.

James H. Preston, then Mayor of Baltimore, appropriated $6,000 for that first season of three concerts. Gustav Strube was appointed conductor and the first concert was given on Friday, February 11, 1916. Originally planned for the Lyceum Theatre, now vanished, the concert had to be moved to the larger Lyric which has continued to house the orchestra. The S. R. O. sign was dusted off for that first concert and hung out at the box-office window where it has since come to be pretty much of a fixture.

Mabel Garrison, a native Baltimorean who had gone on to fame at the Metropolitan was the soloist, singing a Mozart aria and the Bell Song from Lakme. The orchestra wrestled successfully with Beethoven's Eighth Symphony, Saint-Saens' Rouet d'Omphale and the overture to Wagner's Tannhäuser. Surely a program that any veteran orchestra would view with respect; to bite into such solid fare, our amazing musical youngster must have been born with teeth! Ten years later, the opening program was repeated with the same soloist, same conductor and same S. R. O. To take care of the crowds that wanted to squeeze into the Lyric but couldn't, the program was broadcast. Back in 1926, symphonies were *not* the order of the radio day and there were those who expected the antenna towers to topple.

Photo by Harold Stein

HOWARD BARLOW, *conductor, Baltimore Symphony Orchestra.*

Since Baltimore's municipal orchestra bowed in a quarter-century ago, it has given 243 programs to a total attendance of over 750,000 persons. That original appropriation of $6,000 has grown to $43,000. The orchestra has increased to 95 players and they are capable of throwing a saddle on any horse in the symphonic stable. The prices are still low—25 cents to $1.00—and only the boxes may be reserved.

Starting with Strube, who served from 1916-1930 and laid an excellent foundation, there have since been four conductors, all American-born. In order, they are George Siemonn (1930-1935), Ernest Schelling (1935-1937), Werner Janssen (1937-1939) and the present incumbent, Howard Barlow (1939-). Each one has brought, and is bringing, something of value to the building of the orchestra which has been left the richer by the association.

No Politics in Administration

Politics, mirabile dictu, has played no part in the orchestra's history. Party lines have been ignored and any attempt to observe them has been invariably greeted by a howl from indignant taxpayers. Launched under Mayor James H. Preston (Dem.) in 1916, the orchestra neatly survived the switch to William F. Broening (Rep.) who served from 1919-1923. Howard W. Jackson (Dem.) took over the municipal reins from 1923-1927, turned them back to Broening from 1927-1931, and then returned to office in 1931 where he has remained ever since. He is one of the orchestra's staunchest supporters and in his foreword to the Silvery Anniversary edition, just issued, of Kenneth S. Clark's 64-page volume, "Baltimore, Cradle of Municipal Music," the Mayor refers to the Department of Municipal Music as "one of the most cherished inheritances from the administrations of two of my predecessors." While the Department of Municipal Music has many other activities, the orchestra is its proudest and outstanding achievement.

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Photo © by Cronhardt & Sons

HON. HOWARD W. JACKSON.
Mayor of Baltimore.

MUSIC FOR MORALE

By* HOWARD W. JACKSON, *Mayor of Baltimore

IN THE DARK days of financial distress that ushered in the last decade, we of Baltimore were made fully conscious of the power of music as an aid to public morale. We of Baltimore know from experience that, just as an army needs bands as well as banners to cheer it along the road to victory, citizens need music as well as street lamps to brighten their morale in the night of troubled times.

Again today, when our great seaport and industrial metropolis is confronted with almost overnight expansion of vital defense industries, with the resultant shifting of great numbers of people, we find ourselves once more faced with a perplexing social problem. Our democratic way of life, I am convinced, is a vital factor in both amusement and recreation. This most democratic of all the arts can do its bit to encourage workers on all industrial fronts. I shall see to it that it does so in Baltimore.

Allied News-Photo

FREDERICK R. HUBER,
Manager of Baltimore Symphony and Director of Municipal Department of Music.

New Musical Foreposts

by

LAZARE SAMINSKY

U. S. MUSIC IN THE OTHER AMERICAS

At the invitation of Musical Courier, Lazare Saminsky, the distinguished composer, conductor, author, and champion of contemporary musical talent, summarizes here the results of his recent tour of the Far West and Canada.

Within a year, Mr. Saminsky has completed a remarkable survey of the folksong and new music of South America and Canada. Last year he set forth in these columns the story of his travels in the Latin American countries.

In his recent tour of the West and Northwest, Mr. Saminsky made use of this opportunity to conduct works by our living composers and to lecture on American music, a service which he performed successfully in former years in Europe.

You encounter astonishing things and figures—to say nothing of nature, unbelievably beautiful there—on that grand arc rounding up three majestic stretches: from the Garden of the Gods (just outside Colorado Springs) to the Grand Canyon; Yosemite Valley to the Mount Rainier region; and from the enchanting Bay of Vancouver through the Canadian Rockies to the prairie lands of Saskatchewan. These were the most thrilling, and the most enlightening, parts of my recent tour in concerts and lectures, mainly on the new music of the Americas, at various universities and conservatories of our Pacific Coast and Canada.

Moved and humbled by the austere vista of that grandiose worship ground of the Indian race, the Garden of the Gods, I sat quietly in my corner of the elegant, perky, torpedo-like Rocket Train.

Near Albuquerque a crowd of college boys and girls boarded our coach and before long they began to sing, a folktune about Maggie followed by a whole catalogue of Scotch and Irish tunes. The songs were as Celtic in their melodic turn and cadence as the faces, as the gray or blue eyes or the reddish or flaxen manes of those young bloods. For a while I almost forgot that I was in a far purlieu of New Mexico; it seems more as if I lingered along the shore of Loch Lomond or Killarney.

I gazed at those gay students, tried to switch my mind to their emotional and mental current. They seemed wholly untouched by the highly mixed, highly colored, highly spiced spiritual wares shed by our Eastern Seaboard. True, they wound up their concert with Irving Berlin's God Bless America, which they sang with gusto. But this did not in the least warp my impression of a definite racial-spiritual root in American life, still unsplit and sturdy, which is the ever-fertile generator of American creation.

What I saw and was thrilled by, on our Upper Pacific coast and in the neighboring Canadian Westlands, proved to be but an amplification of this feeling.

More than that, I found an extraordinary unity of both creative and moral spirit, in that vast, sweeping stretch of the Western World that embraces our Far West and the Canadian. In its mental makeup—the stark traits of Anglo-Celtic psychology, freshness, unpredictable turn of emotional thinking, whim and openness to mental adventure. In its moral makeup—the broad kindliness and respect for the thought of another order not theirs.

A GROUP OF CANADIAN COMPOSERS

with Lazare Saminsky after his lecture on United States music at the University Conservatorium of Toronto. Left to right, Louis Applebaum, Godfrey Ridout, Mr. Saminsky and Prof. John J. Weinsweig.

I felt as if I had found the new creative empire of the future.

Unknown Creative Corners

What strikes one in some of the great maritime centres of our Upper Pacific, is a concentration of young musical life and a high intelligence in its direction which makes the gutted, thoroughly commercial and wildly cross-purposed music of our cosmopolis of New York sterile, so much like a giant mill making a mighty noise and scant flour.

Because of my many contacts, concerts, lectures and meetings with academic and young composers' groups, I was able to observe closely what is being done in music by two superb musical centres of our Far West.

The music divisions of the Universities of California (in Berkeley) and of Washington (in Seattle) are truly fortunate in being directed by two outstanding musicians of vision and energy, both prominent Western composers. Professor Albert Elkus is the composer of Impressions from a Greek Tragedy for orchestra and the well-known cello paraphrase of the Ariosti concertino. And Dr. Carl Paige Wood of Seattle is the author of many choral works, among them Winter Winds, Lads of Liege, and Thy Trumpet, music forthright and sincere; he has also written short pieces for strings and the lovely, melancholy and serene Nocturne for one voice.

In these fine centres, in Berkeley and Seattle, I found not only an astounding assembly of superb young talent but also a quality of training that surpasses what I have witnessed in the East. These two centres, off the highway of American musical life, enjoying no such material support and apparatus of publicity as the Eastern conservatories, command a perfection of musical moldings. It is, as far as mass-training goes, above that of any of our Eastern universities, and in individual training, at least as good as that of our great Eastern schools of music.

The men who surround Dr. Wood and share in his directing activities are as keen, as far-seeing and ready for fresh experiment as himself. George MacKay, teacher of composition, is one of the most valuable and one of the most original among the American composers of the present. He has shown a mind of his own not only in his compositions, the orchestral To a Liberator (a Lincoln Tribute), violin concerto honored in the Carl-Fischer-Heifetz competition and his woodwind trio, a piece of astonishing freshness and peculiar diatonic charm, but also in his theoretical concepts.

The director of the summer sessions, Dr. Henry A. Burd, is another original and brilliant scholar who lends support to the broad musical activities of the University of Washington. Dr. Burd presents an assembly in one brain of professorship of economics and of marketing plus a broad knowledge of English literature of the early Georgian era. He is also guiding the activities in the College of Business and is a political force in the State of Washington (a former Secretary of State, among other things).

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ANOTHER GROUP AT THE CANADIAN TEACHERS' CONVENTION,

left to right, are John Goss, noted British singer; Miss May James, past president of the Canadian Federation of Music Teachers' Associations, and Lazare Saminsky, who lectured at the sessions.

AT THE CONVENTION OF THE CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATION,

held recently in Victoria, B. C. Left to right, Reginald Cox, of Victoria; Lazare Saminsky, of New York; Arthur Benjamin, British pianist-composer; Stanley Blight of the Vancouver Sun; and Lyell Gustin, of Saskatoon, newly elected president of the Association.

ELIE SIEGMEISTER TALKING WITH MOLLY JACKSON,
famous Kentucky folk singer, about new songs to be included in the Ballad Singers' repertory.

AMERICAN MUSIC From the GROUND UP

by

ELIE SIEGMEISTER

Some years ago there was a certain type of musical know-it-all, who, at the mention of the words "American Music," would politely suppress a yawn, and, gazing dreamily into the distance, hold forth somewhat as follows:

"Yes, yes, Stephen Foster, Edward MacDowell, Charles Griffes—delightful amateurs, charming minor talents! But of course, *great* music can only come out of a really musical people, out of long artistic traditions. And," he would conclude with an air of triumphant finality, "where are our musical backgrounds, where are the rich traditions that every great composer must have to start with?"

Ignorance in Some Quarters

People such as these, who often could tell you all about the history of the madrigal and whistle all the string quartets of Dvorak, usually knew nothing of what was happening musically in Oklahoma, North Carolina, Idaho and South Brooklyn these many years. If there be any such still left, they had better go out and get a deep draught of native American stuff from the back lots, unless they want to be dated as the dodo.

For it has become increasingly clear in recent years that we *have* our own musical traditions, our native heritage of song and instrumental music that is as rich and exciting as that of any other land, and perhaps more alive at present than those of most. Obviously, this is not prestige or glamour music. None of it is played by "name bands" or sung by silver-throated prima donnas—yet. But it does get around, and has been getting around without fanfare or publicity among common, everyday Americans in their homes, on fields and streets, in dance halls, over cradles, near work-benches and on chain gangs for the past two hundred years or so.

Tunes of the People

Call it folk music, ballads, reels, blues, play party tunes or what have you, it is the stuff Americans have been humming, singing, chanting in church, crooning, whistling, shaking a foot to, blowing a harmonica or scratching a fiddle at ever since there has been an America.

Native music was so alive in early New England and Virginia that in 1625 the minister John Cotton inveighed against "lascivious dancing to wanton ditties," and a century later Cotton Mather was still thundering against the 'foolish songs and ballads" which "hawkers and peddlers carry into all parts of the country."

Songs of the Migrants

Today, in "Okie" migrant camps in southern California, in the sandy lands of Florida, in Portland, Maine, Puget Sound—yes, even in Brooklyn—Americans, nine and ninety still play and sing them with as much gusto as ever—songs that the earliest settlers knew, like Frog Went a-Courtin, and The Devil and the Farmer's Wife; square dance tunes like Old Joe Clarke, and Groundhog; roaring bar-room ballads such as Rye Whiskey, and Finnegan's Wake; and songs of the migrant camps and chain gangs of today, such as Chilly Winds, Goin' Down This Road Feelin' Bad, and Ah'm Broke an' Hungry.

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Elie Siegmeister, born in New York in 1909, was awarded a fellowship at Juilliard School and a B.A. degree at Columbia University. He has composed in many varied musical forms, taught history of music at Brooklyn College, lectured, made ballad collections, conducted the Manhattan Chorus and the American Ballad Singers and in collaboration with Olin Downes compiled A Treasury of American Song.

→ **IN SEARCH OF SALTY SEA CHANTIES**
as given to them by a Negro sea cook on the City docks.

← **THE AMERICAN BALLAD SINGERS IN REHEARSAL**
for their annual Town Hall recital, December 21, under the sponsorship of the American Youth Theatre. A new cantata by Mr. Siegmeister, American Legend will have its premiere at that concert.

Radio Orchestras In Rich Schedules

Major symphonic orchestras have prominent spots in the weekly programs of all three major networks of the country. The NBC Symphony, Philadelphia Orchestra, New York Philharmonic-Symphony, Wallenstein's Symphonietta, Cleveland Orchestra and Ford Hour are among the more prominent ensembles.

NBC Orchestra has Leopold Stokowski, Fritz Reiner, Dmitri Mitropoulos, Efrem Kurtz, Juan Jose Castro, Sir Ernest MacMillen, Dean Dixon, Georg Szell, Frank Black, Saul Caston and Alfred Wallenstein as conductors. Toscanini this month, Dec. 6 and 13, will conduct two concerts.

NBC also broadcasts weekly its NBC Concert Orchestra, directed by Dr. Frank Black and H. Leopold Spitalny. Walter Damrosch is continuing his weekly Appreciation Hour this season on Friday afternoons.

In addition the concerts of the Rochester Civic Orchestra, conducted by Dr. Howard Hanson and Guy Fraser Harrison on Fridays are carried by NBC as are the weekly programs of the Radio City Music Hall, Sundays, led by Erno Rapee.

Howard Barlow and Alexander Semmler preside over the Columbia Concert Orchestra which has replaced the CBS Symphony. This ensemble is heard on Wednesday afternoons and Saturday nights.

Prominent on the CBS schedule is the New York Philharmonic-Symphony Society whose weekly concerts on Sunday afternoons have been carried for several years by this network. CBS also presents the weekly Ford Hour concerts on Sunday nights with guest conductors and on Tuesday afternoons presents both the Eastman School Orchestra and various ensembles from this Rochester institute.

A feature this year is the weekly Saturday afternoon programs of the Cleveland Orchestra under Dr. Artur Rodzinski. Guest leaders are also expected to participate. Another innovation is the program directed by Alfred Kostelanetz on Sunday afternoons following the Philharmonic-Symphony broadcasts. The Kostelanetz ensemble, on which Albert Spalding is master of ceremonies, is followed by the program of Al Goodman's Orchestra in which Deems Taylor is the commentator and Gladys Swarthout the soloist.

CBS also is presenting this year the concerts on Thursday afternoons of the Cincinnati Conservatory.

As musical director of WOR, Alfred Wallenstein is prominent in the musical activities of MBS. His Symphonic Strings and is heard on Sunday nights and his Symphonietta on Tuesday evenings. This network also carries symphonic programs, conducted by various leaders and presented on Thursday nights. Morton Gould also leads an ensemble, primarily in contemporary works, on Sundays.

MBS also is presenting the weekly Friday afternoon concerts of the Philadelphia Orchestra from that city under its several conductors. The network carries over into the summer season each year and offers the programs from Chicago conducted by Henry Weber from WGN.

HENRY WEBER CONDUCTING.

The musical director of WGN and the new FM station, W59C in Chicago, is a firm believer in FM because he feels the conductor and orchestra can now present light and shade as the composer wanted and without being dependent upon the "control room." Having conducted in Europe and in this country, Mr. Weber is now experimenting with FM in the light of his experience.

Edward Meltzer's Lecture Tour

Edward Meltzer, American conductor, recently completed a lecture tour of Louisiana during which he appeared at music conferences at the State University, Baton Rouge; Polytechnic Institute, Lafayette; and Normal College, Natchitoches, sponsored by the State Department of Education. Mr. Meltzer illustrated new materials for school and college orchestras at these conferences, attended by music directors from each parish of the state.

MARIA KURENKO,

soprano, was initiated as a national honorary member of Delta Omicron at a musicale-tea in her honor at the Chicago Woman's City Club. Mrs. Victor Olson, president of the Chicago Alumnae Chapter, presided. Mme. Kurenko later discussed Tchaikovsky's art songs. Helen Pech, soprano, Dr. Ernest Toy, violinist; and Robert Macdonald, pianist, were heard.

Radio Is Modern Esterhazy For Music, Says Wallenstein

WOR Musical Director Sees Greater Variety in Air Programs Than in Concert Halls

"Music is a necessity, not a luxury, and since radio brings more music to more people, it is one of the most vital forces that we have today," declared Alfred Wallenstein, distinguished young American conductor. 'Radio is to music today what the Esterhazys and Lichtensteins were yesterday. Only radio is a far more satisfactory patron."

Mr. Wallenstein became interested in radio in 1924 and is now musical director of WOR.

"In the first place, unlike orchestras, or opera, radio is not dependent on the benevolence of one, or just a few patrons," he continued. "Nor like concerts, does it have to depend on box office. As a result, the radio orchestra can get away from the hackneyed programs usually presented in the concert hall.

"This does not mean that serious music via the radio need not concern itself with 'box office appeal.' If a program doesn't have a sufficient number of listeners, it won't last very long. But it has proved that thousands of people throughout the country want not only good music, but new and seldom heard music."

Pioneering by Conductors

Explaining this latter point, he said that during the past eight years he has presented almost 500 first performances, a series of seldom heard, Mozart operas and a series of Bach cantatas played on the Sundays for which they were written. Churches throughout the United States and Canada incorporated these broadcasts into their services and thousands of letters were received lauding this type of program, he said.

"As a medium for both musician and listener, radio cannot be excelled," he went on. "When you are broadcasting from three to six serious music programs a week, you cannot play the same things over and over again. This means real pioneering—digging in and finding old music that is never or seldom heard, and also studying scores of contemporary composers.

"If more good musicians had become seriously interested in radio from the beginning, musical programs would have been at a much higher level a lot sooner. It would have provided the necessary impetus to adapting radio to music rather than vice versa. Programs, particularly sustaining, reflect the personality of the person doing them, and if these persons are low or high in their musical feeling, the programs will be correspondingly low or high."

Opposes Guest Leaders

Mr. Wallenstein, who has been conducting the Firestone Orchestra for the past five years, as well as several other programs on WOR, said another reason why radio is more conducive to higher musical standards at present is that radio orchestras do not suffer from the "blight of too frequent guest conductors."

"The constant changing of baton wielders with their own conceptions of compositions completely upsets the playing members of an ensemble," he asserted.

Formerly first cellist of the Chicago Symphony and the New York Philharmonic under Toscanini, Mr. Wallenstein, this season, in addition to his work at WOR, conducting Sinfonietta, Symphonic Strings, America Preferred, and Firestone, will conduct the Los Angeles Symphony Orchestra in January and NBC Symphony in February.

Mayor Congratulates Ganz and Chicago Musical College

CHICAGO.—Mayor Edward J. Kelly, of Chicago, recently sent a letter of congratulation to Rudolph Ganz, president of the Chicago Musical College, now celebrating its seventy-fifth year of continuous activity.

"May I extend to you both my personal felicitations and the congratulations of the people of the City of Chicago who I am sure are happy to join with me in extending their appreciation for the valuable and important services which the Chicago Musical College has contributed to the cultural advancement of our city during the past three-quarters of a century," wrote Mayor Kelly.

"I believe that the citizens of Chicago have every reason to be proud of your achievement, particularly so, when they realize that the first recognition of accreditment ever extended to independent professional schools in the field of the Fine Arts was earned by the Art Institute of Chicago and by your institution, both in 1936."

John Carter in Toronto

Following an extensive tour of the South, Southwest and Middle West, John Carter, Metropolitan Opera tenor, sang in Eaton Auditorium, Toronto, on Nov. 20 and 22.

CHICAGO: Opera Season Brings Portrayals Of Sterling Worth and Novelty

(*Continued from page* 5)

bin, Richard Wentworth, singers, and Carlo Peroni, conductor. Miss Swarthout made the heroine an object of admiration and surpassed her previous efforts with new, subtle ideas in her acting and brilliance in her singing. Jobin made a distinctly strong impression as Don Jose through the use of a velvety voice, excellent French diction and fine stage deportment. Miss Albanese's exquisite soprano caught the fancy of the crowd and after her third act aria she was the recipient of such an ovation that Conductor Peroni had difficulty to proceed. Several years have elapsed since we heard Bonelli as Escamillo, and he has returned at the acme of his art. Wentworth, a reliable artist of the San Carlo Opera, and Giuseppe Cavadore, who boasts an enviable record with the Chicago Opera, were capital as the two smugglers, and so were Dorothy Kirsten and Margery Mayer as Frasquita and Mercedes. Peroni conducted with new acceleration and energy, the Littlefield Ballet scored heavily in the last act, and the chorus was heard to better advantage than in years gone by.

Familiar Operas Return

An all-star cast registered at the box-office and with the audience when Gounod's Faust was restored to the repertory after a year's absence. Helen Jepson, Richard Crooks, Ezio Pinza, Carlo Morelli, Hertha Glaz, May Barron and Stefan Kozakevich were the superlatively fine septet that, under the animating baton of Emile Cooper, brought to the old melodies a certain rejuvenation. Miss Jepson's Marguerite is familiar, as is the Mephisto of Pinza, but Crooks' Faust is new to us. It is traditional, endowed with nobility of manner and of voice, and containing an elegance typical of the French school.

Traviata with Miss Jepson, Michael Bartlett and John Charles Thomas filled the Civic Opera House with a justly enthusiastic audience, for the soprano's Violetta is one of her best achievements and Thomas' Germont, Sr. is a classic. The first of the Board of Education popular-priced series had also to recommend it a new tenor of uncommon merit in Bartlett, who at his debut, made a strong impression as vocalist and actor. Peroni conducted superbly.

Daughter of Regiment Revived

The first week ended as it had begun, with the Civic Opera House sold out for the Barber of Seville at the matinee and for the revival of The Daughter of the Regiment at night. Two Metropolitan stars, Bidu Sayao and Nino Martini, made their Chicago operatic debuts in the amusing Rossini score. Miss Sayao's sensational first appearance is the talk of the town and a return engagement in the near future resulted from her triumphant performance. Martini was a worthy foil for so fine a Rosina, for he too looked handsome and his well-guided, light voice helped in making the presentation outstanding. The whole performance had a spirit of fun injected by excellent comedians. Carlo Morelli made a hit all his own as the Barber; likewise, Vittorio Trevisan, Virgilio Lazzari and Ada Paggi, in roles in which they have identified these many years. Emile Cooper gave a fine account of the score. He made the music scintillating and after the overture he was tendered a real ovation.

The revival of Donizetti's La Fille de Regiment after a lapse of 15 years climaxed the first week of outstanding performances. Lily Pons as Marie was no doubt the magnet that had sold out the theatre weeks in advance. She rewarded her innumerable admirers handsomely both vocally and histrionically. The antics of Salavtore Baccaloni were another reason for rejoicing, for as Sulpice he proved irresistible. The performance was highly meritorious, with Raoul Jobin as the young lover and Irra Petina as the Marquise dividing other honors. Gennaro Papi, not seen at the conductor's desk here for several seasons, was acclaimed whenever opportunity permitted.

Rachmaninoff in Chicago Symphony Concerts

Frederick Stock and the Orchestral Association are keeping faith with lovers of symphonic music by following last year's brilliant jubilee celebration with equally glorious concerts. Sergei Rachmaninoff and Mischa Elman, two of this season's outstanding soloists, were the magnets that packed Orchestra Hall on four different occasions. Rachmaninoff played his own Concerto No. 4 in G minor with the exuberance of youth and the mastery of a veteran keyboard virtuoso. Elman's playing of the Beethoven Concerto for the Tuesday patrons and the Brahms at the Thursday-Friday concerts was magnificent in all aspects.

Stock conducted the all-Rachmaninoff program in a manner that must have warmed the heart of the composer as it did ours, for the beloved chief directed the Vocalise for violin solo, the third symphony and the symphonic poem, The Island of the Dead, with scrupulous care for tonal effects and scintillating, exhilarating contrasts. The Chausson B flat major symphony has always been one of our orchestra's greatest achievements, and yet Stock was able to make it more virile by new inflections in the brass section, especially the fanfare in the finale. A novelty, Overture to an Italian Comedy, by the Australian conductor, Arthur Benjamin, made a distinct success upon first hearing. It is brief, gay and filled with melodies reminiscent of Neopolitan songs, well orchestrated, and caught the fancy of the listeners.

The Schubert seventh symphony was brought back to life in a performance if not exciting, yet of sufficient import to make the old score less lengthy to modern ears by the use of fine tonal qualities and ingratiating accents.

Harry Zelzer Presents Don Cossacks

Harry Zelzer brought the original Don Cossacks for their annual two concerts in the Civic Opera House. The singers from the Steppes headed by dynamic Conductor Serge Jaroff added new laurels to their long list. At the matinee they made known five excerpts from Glinka's Life of the Tsar in commemoration of the composer's 100th anniversary. In the lovely, melodious numbers the choristers' voluminous tones were no less remarkable than their pianissimos, and stirred the audience to a high pitch of enthusiasm.

Kenneth Ward Makes Debut in Recital

The debut recital of Kenneth Ward, a young tenor, in Kimball Hall under Bertha Ott's management proved an interesting event in a fortnight crammed with illustrious names. An artist student from the class of Edwin Kemp, Mr. Ward has been taught that beautiful interpretation, good diction and the use of half voice in high tones are prime requisites. He displayed those precepts to a marked degree especially in the Il mio tesoro aria from Don Giovanni.

Another interesting recital managed by Bertha Ott was that given by Ilse Maren, local pianist, who played an ambitious program correctly, if not excitingly.

Hanna Butler Presents Students

Mildred Boberg, Willa Dryden, sopranos and Lionel Crane, basso, Hanna Butler artist students who are budding into professionals, were heard recently in a program at the Woman's Club. In an aria from Verdi's Simon Boccanegra, Mr. Crane impressed with his powerful voice guided with uncommon artistry and capable of reaching high altitudes and low domains with ease and sonority. Miss Boberg's singing of the Shadow Song from Dinorah deserves high praise and indicates the serious student who has profited from criticism. In Miss Dryden, Mrs. Butler has a prize pupil whose mentality has been considerably developed, for she has ideas all her own in the matter of interpretation and uses her lovely voice with the knowledge of a consummate artist.

Sample Artist Soloist with Orchestra

Earl Thiel, basso, this year's winner of the Chicagoland Festival, made a distinct success as soloist recently with the Cincinnati Symphony under Eugene Goossens in Milwaukee. Mr. Thiel, who makes his home in the latter city, journeys weekly to Chicago to develop his art further under John Sample, his mentor for many years.

Hussa-Greve Joint-Recital for Archduke Otto

In the Boulevard Room of the Stevens Hotel the American Friends of Austria gave a reception in honor of the Archduke Otto von Hapsburg. The musical program was furnished by Maria Hussa, soprano of the Metropolitan and Chicago Opera companies, and Senia Arnold Greve, noted Lieder-singer. Mme. Hussa was heard to fine advantage in a group of songs by Schubert, Marx and Strauss. Mr. Greves' contributions included An die Musik by Schubert, Verdi's O tu Palermo from Vespri Siciliani and Prinz Eugen by Loewe.

Heniot Levy's Pupils Heard

Throughout the collegiate year the American Conservatory presents its students and faculty members in recital at Kimball Hall. Piano students of Heniot Levy divided with Herbert Butler's violin pupils the first program of the new season. In a group by Chopin, Irene Levy strengthened the splendid opinion formulated when first heard last spring, for she has developed into a young artist possessed of intellectual gifts far beyond her years. She is one of Mr. Levy's most promising disciples, as is Blenda Sterner, who closed the program with the Capriccio Concertante from the pen of her mentor. The difficult work can be called a modern classic and its performance was inimitable.

Malko's Conducting and Orchestra Classes

The two special courses in conducting and orchestra playing which Nicolai Malko conducted last spring and summer at the school of music of Central YMCA College met with such enthusiastic response that the College has persuaded the Russian-born conductor to continue them during the new season beginning Nov. 10. Mr. Malko will teach and conduct a special symphony orchestra besides teaching regular classes and private lessons in conducting. Twenty instrumentalists and singers will be given rehearsal appearances with the orchestra as soloists

Cara Verson Opens New Series

Cara Verson, pianist, opened the first season of the new Allied Arts Association of LaGrange on Nov. 11 with her causerie-recital, Vistas of Spain. This causerie is the result of three years' research on Spanish music, much of which was done in Spain shortly before the Civil War there. Mme. Verson gives several other causerie-recitals, but the most popular are the Vistas of Spain and Vignettes of Modern Pianism. She has given these at Brooklyn Academy, Minneapolis Art Institute, University of Illinois, numerous other schools and universities and before the war for the British Institute at Florence, the Lyceum of Milan and other English speaking clubs of Italy.

(*Continued on page* 67)

MAYOR EDWARD C. KELLY CONGRATULATES WILLIAM FRANKLIN, baritone, left, on his recent performance in Aida and in festival and radio appearances in Chicago. Mrs. Franklin, right, heard the Chicago executive laud her husband.

BOSTON: New Works Contribute Novelty To Concerts by Hub Symphony

by Irving Schwerke

BOSTON.—In its last two weeks of concerts, the Boston Symphony Orchestra directed attention to two first auditions. The first of these was Arthur Lourié's second symphony, entitled Kormtchaia, a work so laden with heavy travail and dark mystery that one was put to it, and still is, to explain the whichness of the why and the whatfore of the when.

As the portentous chords of the symphony (*sic*) were impeccably uttered by Boston's best horn blowers, and their instrumental colleagues bent to their burthens, one settled back in the hope that here would be a musical experience—which, indeed, it proved to be.

Quotations from writings of Fred Goldbeck (writings conceived and annotated in Perpignan, France, last May—the place and epoch are perhaps important) and used by John N. Burk in his beautifully written program-notes, achieved the double purpose of bringing Mr. Goldbeck's name into a momentary prominence and of increasing the Lourié mystery. For Mr. Goldbeck:

> " . . . this symphony will therefore be a symphony in 'seconds, fourths and thirds,' just as other symphonies can be named as 'D major' or 'F minor.' The symphony appears as a series of variations not on the theme but on the 'intonation of intervals' and the variations will be modulated and cadenced not by the 'natural' play of 'dominants and tonics' manifest or latent, but by a harmonic mechanism very different and very novel, based on unaccustomed use of dissonances. The function of these dissonances is neither to 'spice' nor fix the tonality in the classical manner. They are in the shape of a 'false bass' or other apparently foreign additions to the tonal environment, becoming a 'contrasting background' against which the melody stands with greater precision."

There you have the whole thing in a nut-shell, but it seemed to one hearer at least that Mr. Goldbeck had said more for the symphony than the symphony could ever possibly say for itself. *Ignotura per ignotuis!* Certainly the new gospel was wonderfully played by Dr. Koussevitzky and his men, and considerable applause followed the performance, to which acclaim the composer, the conductor, and the orchestra bowed many times.

The opening number of the evening was Haydn's B flat symphony—a model of transparent phrasing and incisive rhythmic outlines. Dr. Koussevitzky seemed to stand aside and let this adorable music speak for itself, which it did most eloquently, the fact that Haydn never had a Goldbeck notwithstanding. How fresh and spontaneous it sounded, and how cleverly witty the various ideas became as they were tossed back and forth from choir to choir! The remainder of the seance was given to Brahms' fourth—a completely satisfying performance. Koussevitzky was at his best and he and his players gave all they had: the equivalent of super-excellence.

Martinu Concerto Grosso Premiered

A sensation was produced at the sixth pair of concerts, by the premiere of the Concerto Grosso for Chamber Orchestra, by Bohuslav Martinu, Czech composer (born Dec. 8, 1890), now in this country. The work is in three movements; the thematic material throughout is strong and communicative; the orchestration is both opulent and beautiful; the underlying rhythmic feeling quite irresistible. The work spoke with singular emotional meaning, and from the expert way in which the composer manages his tonal masses, the ear drank copious draughts of force and vitality. Everybody concerned was given an ovation—one of the longest and stormiest I have witnessed.

The program also included Beethoven's Pastoral symphony. It gave Dr. Koussevitzky opportunity to deploy one of his happiest, most amiable moods—a mood that was utterly contagious and creative of an atmosphere of unalloyed simplicity and charm. Strauss' Till Eulenspiegel was a splendid vehicle for the display of the orchestra's great virtuosity.

Russian Ballet Season

The Ballet Russe de Monte Carlo had a very successful week at the Boston Opera House, the repertory comprising Coppelia, Spectre de la Rose, Prince Igor, Scheherazade, Saratoga, Afternoon of a Faun, Capriccio Espagnole, Sylphides, New Yorker, Magic Swan, and other picturesque numbers, not to overlook Tchaikovsky's ever delightful Nutcracker. Outstanding among the many talented dancers were Alexandra Danilova, Igor Youskevitch, Frederick Franklin, Toumanova, George Zoritch, Lubov Rostova, Andre Eglevsky, Sonia Woicikowska, Massine, and Roland Guerard, to mention only a few.

Two Excellent Singers

Marian Anderson, magnificently supported at the piano by Franz Rupp, sang her way into the hearts of a throng that packed Symphony Hall of a Sunday afternoon. As usual, I liked her first group: Handel, Bencini, Bach, Scarlatti and her German Lieder—this time Brahms—better than her other work: Gounod's aria Nuit réşplendissante (Miss Anderson's French diction leaves much to be desired) some Russians, and the inevitable but always enjoyable Negro Spirituals. Comin' Through the Rye, which was given as an encore, was that charming number in distortion, but it brought down the house nonetheless.

Nino Martini, tenor, was the first artist in this season's series of concerts (in Hotel Statler) sponsored by the Boston Morning-Musicales, under the auspices of the Boston School of Occupational Therapy. Miguel Sandoval, at the piano, gave splendid accompaniments, and was also applauded on his own in works by Vivaldi, Albeniz, and Sandoval. Mr. Martini disclosed himself a very argeeable exponent of the *bel canto* style of singing in songs by Gluck, Bononcini, and Caccini, and of French atmosphere, in lyrics by Rabey, Delibes, and Paladilhe. He also gave effective interpretations of compositions by Puccini, Grever, Bemberg, Mattei, Huarte, Ponce, and Serrano, and was obliged to increase his list with many extras.

Young Violinist

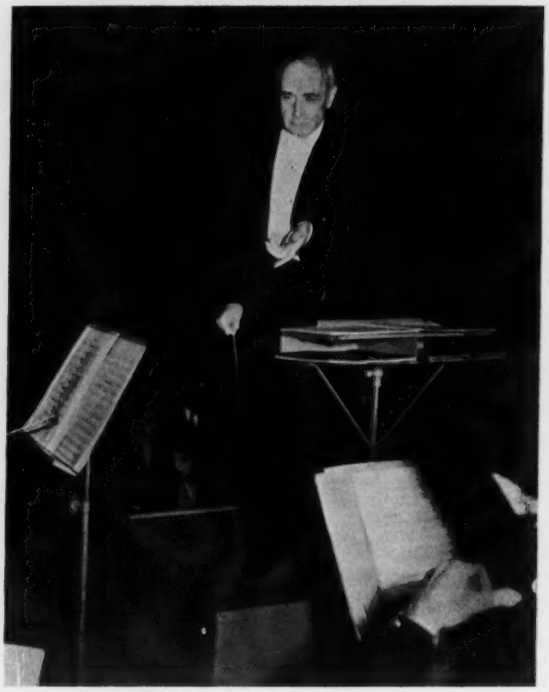
Youthful Patricia Travers, violin prodigy and star of a Hollywood musical film, made her Boston debut before a numerous audience in Jordan Hall. Seconded by the excellent accompaniments of Bernard Frank, she played the Sonata in D minor by Brahms, the Concerto in A minor of Glazounoff, the Chaconne for violin alone of Bach, I Palpiti by Paganini, and so on. She has acquired an excellent dexterity of hand and bow, and excels in the cryptic music of Shostakovitch and Szymanowski and in the technical difficulties encountered in Paganini. Brahms found Miss Travers at a disadvantage, and Bach fared only slightly better. Nevertheless, she has a curious charm, moments of singular brilliance, and a contagious enthusiasm. The audience took Patricia at once into its affections and kept her busy with recalls and encores.

Boston Pianist

Leo Litwin's recital in Jordon Hall, revealed him one of the most interesting and well equipped young pianists heard in some time. Possessor of a perfected technique and fine musical sensibility, Mr. Litwin presented his program of Sonata in G by Beethoven; Fantasia in C, Schubert; Capriccio in B minor, Intermezzo in A minor, Capriccio in D minor, Brahms; Ballade in A flat, and some Mazurkas by Chopin; Etudes by Scriabin, and 12th Hungarian Rhapsody of Liszt, with well-merited success. In the art of miniature work, Mr. Litwin seems to be a past master. The resources of the technical method he espouses do not encompass grand or monumental tone-building; on the other hand, he was always careful to enunciate each note and passage with exemplary fluidity and facility. Many encores were added to the printed menu.

Angna Enters Appears

That difficult-to-catalogue artist, Angna Enters, gave an evening and a matinee performance in Jordan Hall. I was present at the evening: Danse Macabre, Hollywood Horror Story, Balletomane, Boy Cardinal, My First Dance, and others. I found Miss Enters' work entertaining, but was inclined to feel that she over-stressed the mentally unhealthy side of human existence. In spite of the strange charm of Pique-Nique, and the humor of Oh! the Pain of It, the decadent flavor of such episodes as Hollywood, Aphrodisiac, Pavana, and Boy Cardinal, was more than subtly predominant. But people applauded loud and long.



SERGE KOUSSEVITZKY CONDUCTS

Photo by John B. Sanroma

THE BERKSHIRE STRING QUARTET. Left to right: Kurt Frederick, viola; Emmerson Stoeber, cello; Nathan Gottschalk, violin, and Hugo Kortschak, violin.

25th Anniversary Observed by Berkshire String Quartet

The Berkshire String Quartet observed its twenty-fifth anniversary in two concerts sponsored by its founder Mrs. Elizabeth Sprague Coolidge, a gift to the Berkshire Atheneum, Pittsfield's Public Library. The programs comprised quartets by Haydn, Mozart, Beethoven and Debussy and two works dedicated to Mrs. Coolidge: Francesco Malipiero's Rispetti e Strambotti and Alexander Tansman's *Tryptyque*.

Wellesley Concerts Present Traubel and Trapp Singers

WELLESLEY, MASS.—The Wellesley Concert Series, Malcolm H. Holmes, manager, opened its season with a recital by Helen Traubel, soprano, accompanied by Coenraad V. Bos. Alumnae Hall, of Wellesley College, was packed for the occasion, and Mme. Traubel won plaudits and numerous recalls for her magnificent singing of songs by Beethoven, Wagner, Schubert, Strauss, and others.

The second concert took place Nov. 12, when the Trapp Family Singers appeared with great success, as evidenced by salvos of applause.

New England Scene Offers Rare Contrasts

By Irving Schwerke

BOSTON.—For its sixty-first season, the Boston Symphony Orchestra announced many special works. The opening program included Beethoven's Eroica symphony, Prokofieff's Suite from Romeo and Juliet, and Moussorgsky's Pictures at an Exhibition, as orchestrated by Ravel. One pair of concerts was devoted to the music of Dvorak, in commemoration of the 100th anniversary of the birth of the Czech composer. Another anniversary is the 150th of the death of Mozart, which occurs on Dec. 5, when selections from this composer's Requiem will be performed.

New music by composers of this country and of the other Americas will figure on a number of programs. Carlos Chavez, Mexican composer, will conduct music of his own. The Choros No. 10 of Villa-Lobos, of Brazil, will be repeated. Composers of our country will include William Schuman (his Third Symphony was premiered at the Oct. 17-18 concerts), John Alden Carpenter, and Leo Sowerby, whose symphonies will be played. A new symphony by Arthur Lourié had its first performance on Nov. 7-8, and Prokofieff's Third Symphony, as yet unheard in America, as well as Shostakovitch's First, will be played. The great symphonies and other works of the established symphonic repertory will, of course, predominate in the season's programs.

Guest conductors of the Boston Sympony Orchestra are Désiré Defauw, who appeared Nov. 28-29, and Bruno Walter (Jan. 16-17, 23-24). Soloists engaged include Felix Borovsky, Rudolph Serkin, pianists; Yehudi Menuhin, Josef Szigeti, violinists. In addition to its Boston concerts, the orchestra will tour, giving performances at Rochester, Buffalo, Ann Arbor, Toledo, Columbus, Pittsburgh, Hartford, New Haven, New York, Brooklyn, Providence, Springfield, Philadelphia, Northampton, New Brunswick, N. J., and Washington, D. C.

All the concerts of the Boston Symphony, except those by the guest conductors already named, will be conducted by Dr. Serge Koussevitzky.

Photo by Swisher, Chicago

WHEELER BECKETT
conductor of the Boston Symphony Orchestra's Young People's Concerts

Photo by Arthur Griffin

ZLATKO BALOKOVIC,
Soloist with the Vermont State Symphony

Vermont Has First Symphony to Be State-Subsidized

MIDDLEBURY, VT.—The Vermont Symphony Orchestra Association under the directorship of Alan Carter, head of Music Appreciation and History at Middlebury College, will offer a series of ten concerts in the principal cities of Vermont during the 1942 season. The orchestra consists of 65 players and during the past summer the association featured many prominent soloists and musical events in a three day Festival from July 24 to 29 at Middlebury.

This year Vermont became the first state to subsidize a symphony orchestra after the legislature had stopped the wheels of government for a concert in the Hall of Representatives, presented by Governor and Mrs. Wills.

Wheeler Beckett Conducts Youth Concerts

The Boston Symphony Orchestra Youth Concerts, under the direction of conductor Wheeler Beckett, is now giving its fourth season of six concerts for high school and junior high school students. The orchestra for these occasions comprises seventy instrumentalists, and the concerts are on Wednesday afternoons, in Symphony Hall. Events already heard were on Oct. 22 and Nov. 5. Others take place on Dec. 17, Jan. 14, Feb. 4, and March 18. The concerts given thus far have met with unprecedented success, and as, in previous years, the hall is filled to capacity (2,600) with enthusiastic young people from 12 to 18 years of age; but unlike previous years, Mr. Beckett, who founded the concerts in 1938 and who has carried them to their present pinnacle of success, no longer feels any hesitancy in giving the youngsters whole symphonies. In the short space of four years, he has built up one of the most remarkable listening groups in America, one that follows him with devotion, no matter what is played. At the first concert of the season the young auditors heard Beethoven's Fifth and at the second, Tchaikovsky's Sixth.

From the start these concerts have proceeded with the assumption not always made in the case of children's concerts, that young people of these ages, if they are musical, will react favorably to the greatest masterpieces. It was Mr. Beckett's conviction after 18 years of conducting such concerts in three cities, that the young audience wished to hear their music "straight," without interludes of lengthy remarks from the stage, singing on the part of the audience, or "entertainment" features of any kind. This is all the more surprising because Mr. Beckett unquestionably has a stage manner and a speaking voice that win him friends whenever he wishes to turn them to account. In place of speaking he covers the educational aspects of the music with program notes sent out in advance. Need the writer add that he is in hearty accord with the principles which Mr. Beckett espouses?

At the Dec. 17 concert, the Apollo Club of Boston, one of the oldest male singing clubs in the country, will be guests, performing the Prisoners' Chorus from Fidelio, the Pilgrims' Chorus from Tannhäuser, Soldiers' Chorus from Faust, and The Beautiful Blue Danube, originally composed for the singers of Vienna. The first half of this program is made up of "request" numbers sent in by the audience, a privilege they have once a season. The greatest number of votes went to Mr. Beckett's Own Cinderella Fantasy, played several seasons ago. Works by Tchaikovsky and Liszt will also figure on the Dec. 17 program.

Boston Civic Symphony

The Boston Civic Symphony Orchestra under the direction of Joseph Wagner, who founded the orchestra in 1925, has announced three Jordan Hall Concerts, Jan. 8, March 12, and May 14. The programs will comprise classical and romantic works, modern music (first performances) and enlist the services of a number of well-known soloists. The orchestra plans to continue the policy of performing at least one American composition at every concert along with the usual repertory—in the past fifteen seasons special emphasis has been placed on the performance of American compositions, and during this period a total of thirty-nine scores have received fifty-six performances by this orchestra. Eleven first performances were included in this list.

The soloists for the present season are Lillian Tratten, Rosa Frutman, Michael Powers, pianists. Percy Grainger, composer-pianist and guest conductor, is announced for the concert of May 12.

The Zighera Chamber Orchestra, Bernard Zighera, conductor, plans three concerts this year, on Jan. 5, Feb. 9 and March 9. The ensemble comprises 30 members of the Boston Symphony Orchestra. The concerts again will be given in Jordan Hall. Several engagements outside of Boston are planned.

The Women's Symphony Orchestra began its third season, Nov. 18, in Jordan Hall, under the direction of its founder, Alexander Thiede. Four concerts are to be given this season. Félix Fox, pianist, was soloist in the Tchaikovsky concerto at the first concert.

The Women's Symphony Orchestra was last year re-organized as a state institution and, it is said, is the only one in the country in which the orchestra and all officers are women, except the conductor.

Reading, Mass., Pop. 11,000, Maintains Orchestra

READING, MASS.—The Reading Symphony Orchestra, under the leadership of Samuel A. W. Peck, one of the few symphony orchestras in America in a community of less than 11,000 population, opened its tenth season with a concert on Nov. 18. Others will take place on Jan. 27, March 24 and May 12. The soloists respectively will be Mary Saunders, Boston soprano; Marion Hadley Peck, pianist; Elaine Brown, violinist and the Andover Male Choir.

N. Y. Concerts

Mozart Requiem in Philharmonic List—Stokowski Streamlines Ninth Symphony

By HERBERT F. PEYSER

The revolving pageant of "guests" brought back Bruno Walter to the head of the Philharmonic-Symphony on the evening of Nov. 6. Greeted by an effusive capacity audience, the conductor began his term with a memorial gesture to Mozart, whose Requiem — incredibly enough a "first time" by the hundred-year-old organization—occupied the greater part of the program. It was prefaced by Handel's B minor Concerto Grosso for strings with Mr. Walter, after his long established habit, simultaneously conducting and playing the *continuo* on a concert grand. The Westminster Choir, under Dr. John Finley Williamson, and a quartet consisting of Eleanor Steber, Enid Szantho, William Hain and Nicola Moscona were the singers in the Requiem.

It took some little time for the orchestra to warm to the business of the night and the Handel Concerto moved in rather stiff and square-toed fashion, with a heavy density of tone and questionable precision.

Mr. Walter addresses himself to Mozart's Requiem with an affecting devotion and a reverence becoming the lofty task. But though it had excellent features the performance failed, somehow, to strike twelve. Much more impressive hearings of the Requiem have been experienced in New York in years not too remote, performances that communicated with sharper, more afflicting thrust the pity and terror of portions of this music, its bitter taste of mortality, its aura of the grave. These qualities, to be sure, do not pervade every page of the famous score which, when all's said, remains a fragment and contains a mixture of chalk and water, presumably the handiwork of the worthy Süssmayr, that Mozart probably would never have sanctioned. Yet on this occasion the opening Requiem aeternam, which is uncontested Mozart and one of the most pitiful, heart-searching outgivings in all music, failed, somehow, to shake and subdue the listener as it ought. The performance improved and gained in concentration and edge as it progressed. The Westminster Choir sang, on the whole, exceedingly well—much better, for that matter than the quartet, whose members seemed to entertain divergent ideas of how to approach and to treat their parts. But a certain atmosphere, a certain profound and essential quality which the Requiem ought to diffuse was not to be definitely evoked, despite the high integrity of Mr. Walter's conception and the obvious nobility of his aims.

Brailowsky with City Symphony Under Morel

The concert of the New York City Symphony Orchestra under Jean Paul Morel in Carnegie Hall the evening of Nov. 9 ended a good deal more excitingly than it began. Credit for the brilliancy of the occasion belonged almost exclusively to the soloist, Alexander Brailowsky, who contributed to the program immensely exhilarating and technically prodigious performances of César Franck's Variations Symphoniques and Liszt's Totentanz. One may like the last named set of gigantic variations to which Liszt subjected the Dies Irae or find them, as so many do, simply a virtuoso's holiday. But so long as there is a virtuoso like Mr. Brailowsky to sweep people off their feet with this music it will live and function. The pianist enjoyed a tumultuous triumph and the audience refused to disperse till he had played a Scriabine Study and several other extras. The Symphonic Variations of Franck can undoubtedly, be approached from a different and more poetic angle. But the Brailowsky performance conquered by sheer bigness and glitter.

Jean Morel elected to play for the purely orchestral numbers Schumann's D minor Symphony and Debussy's La Mer. Neither score is particularly his affair. The symphony received a rough performance and yet a small-scale, finicking one. The conductor did not succeed in establishing the right mood or atmosphere of Debussy's sea triptych, but contrived by his poorly organized reading chiefly to reveal how slight is the material of which this unique score is fashioned.

Feuermann Plays with Barzin

The season's first concert of the National Orchestral Association on Nov. 10 opened with a piece by Anis Fuleihan called Fiesta and closed with Beethoven's Eighth Symphony. Between these extremes came the real feature of the occasion, Emanuel Feuermann, the night's soloist. Mr. Feuermann, after what was presumably a centennial gesture in the direction of Dvorak, addressed himself to the somber magnificence of Ernest Bloch's Schelomo. On this work the great cellist lavished his best. Breadth of utterance, a noble eloquence and trenchancy of expression and a firm sense of the massive structural aspects of the rhapsody were dominating elements of Mr. Feuermann's sumptuous interpretation, for which the young people of Leon Barzin's orchestra provided a smoothly solid background. Obviously, more labor had been expended by all concerned on the Bloch opus than on Dvorak's slight and inconsequential Waldesruhe or his pretty Rondo, op. 94. In neither of these was Mr. Feuermann's playing altogether as flawlessly groomed as it is ordinarily.

Larry Gordon Photo

"STAR-SPANGLED BANNER" SOPRANO,

Lucy Monroe, director of Patriotic Music for RCA-Victor, singing at the 55th birthday celebration of the Statue of Liberty at the foot of the statue. Left to right: Mrs. Alice Donohue, national president, Women's Auxiliary, VFW.; Jacques de Sieyes, representative of Free France; and Max Singer, national commander, VFW.

Stokowski Leads Ninth Symphony

It is a pity that Leopold Stokowski had, on Nov. 11, to give his first New York production of the Ninth Symphony in twenty years at the Cosmopolitan Opera House, the one-time Mecca Temple. The acoustics of this place are impossible and frustrate some of the very best intentions of conductors and performers regardless of what compromises and subterfuges they may improvise. Possibly the structural alterations stated to be contemplated may to a greater or lesser extent remedy this condition; but until such a time there seems no pressing reason to move the NBC Symphony Orchestra, which Mr. Stokowski conducted, from the acoustical discomforts of its home in Rockefeller Center to the still more disaffecting ones of the Fifty-fifth Street environment.

How the choral movement of the symphony (the only part broadcast on this occasion) sounded over the air is not a present question. In the theatre itself the whole work suffered from the handicaps imposed by acoustical bedevilments. It may have been these considerations or it may not which moved the conductor to resume that seating arrangement of the orchestra he has adopted in previous cases—woodwind, brass and percussion to the fore surrounded by a rough semi-circle of strings. Sonorities, at all events, were often unbalanced, lopsided, top-heavy, with a repeated predominance of unessential inner voices and a frequent pallor and insufficiency of string tone.

Mr. Stokowski's exposition of the symphony was, in the main, orthodox; a tolerably eloquent reading but in no way a novel or unsettling one. The first two movements were, all told, the most satisfactory. The tempo of the Adagio struck one listener as too fast in places and the spirituality of the movement eluded the conductor.

The chorus was the Westminster Choir, which sang the Hymn to Joy and its variations with admirable ease, wholly undeterred by the exacting tessitura of the music. The solo quartet consisted of Anne Wiggins Brown, a colored soprano, once of Porgy and Bess; Winifred Heidt, contralto, William Horne, tenor, and a negro baritone, Lawrence Whisonant. Miss Brown was able, despite acoustics and limited opportunities, to make known a voice of striking beauty. Mr. Whisonant's proclamation of the opening recitative was not free from strain. Schiller's text was sung in some unspecified translator's English. It might almost as well have been sung in Chinese.

Brooklyn Symphony Introduced With Stell Andersen

After many years Brooklyn has an orchestra of its own. The Brooklyn Symphony, organized under the direction of the Brooklyn Institute of Arts and Sciences and numbering sixty odd players, some of them recruited from former members of the National Orchestral Association and the orchestra of the New Friends of Music, gave its first concert at the Brooklyn Academy of Music on the evening of Nov. 12. Four more will take place during the course of the season. The conductors are John Barnett, who led the first concert, Gerald Warburg and Carl Bamberger.

The inaugural program consisted of Rossini's La Scala di Seta overture, the Grieg piano concerto, with Stell Anderson as soloist, Quiet City, a piece by the local tone poet, Aaron Copland, and Beethoven's Eroica. There is nothing tentative or amateurish about either players or conductor. The ensemble shows disciplined drill. The body of tone might conceivably gain in solidity with a numerical reinforcement of the strings.

Miss Andersen played the concerto neatly, with glib technic and grasp of its spirit. She was cordially applauded, as were Joseph Alessi, trumpet, and Constantine Epp, who had conspicuous obbligato duties in Mr. Copland's piece.

Schnabel under Walter's Baton

Bruno Walter made his last guest appearances with the Philharmonic-Symphony till next April at the concerts on Nov. 13, 14, 15 and 16. The soloist at the Thursday and Friday pair and again on Sunday afternoon was Artur Schnabel who in the first instance played Beethoven's C major Concerto and in the second Mozart's E flat. Mr. Walter opened the Thursday evening session with one of the biggest and noblest performances of the Egmont overture heard hereabouts in a number of years and concluded it with an extraordinarily fine reading of Bruckner's Seventh Symphony in which his vital, fluid tempi mitigated somewhat the sense of diffuseness and prolixity which this score in common with the rest of Bruckner's symphonic output always communicates. Nevertheless the admirable performance and the conductor's manifest devotion left the attitude of the unregenerate in the face of the Bruckner problem unaltered. Mr. Walter luckily left the Tweedledum and Tweedledee hair splittings over the original and the revised version out of the question and bravely adhered to the latter with its apocalyptic cymbal clash in the Adagio.

The Sunday program, heard by a capacity audience, was devoted to Austrian masters and opened with a cherishing account of Haydn's B flat Symphony of the London set. Schubert's overture and the familiar ballet number from Rosamunde followed the Mozart piano concerto and to conclude Mr. Walter and his men played divinely Johann Strauss's Kaiserwalzer, the overture to Zigeunerbaron and the G'schichten aus dem Wienerwald, leaving the hearers in ecstasies.

On both occasions Mr. Schnabel's dis-

tinguished powers were at their height. Especially the first two movements of Beethoven's much too neglected C major concerto were played with a beauty, sensitiveness and musicality conspicuous even in a pianist of his eminence. And he deserves a vote of thanks for allowing one to hear the third of those sets of cadenzas which Beethoven composed for this work of his youth, even if this particular cadenza is maturer in style than the concerto itself. For the pianist's own cadenzas in the Mozart E flat I cared somewhat less. Yet he played the concerto deliciously, with alternate breadth, humor, tenderness and manly sentiment.

Sidney Foster's Recital

I should like to hear Sidney Foster three to five years from now. If he has then ripened emotionally and cultivated refinements and subtleties which his playing still lacks he should be a pianist worth waiting for. Already last spring he attracted favorable attention when, as winner of the Leventritt award, he played Beethoven's C minor Concerto with the Philharmonic-Symphony. A virtuoso of standing might have plumed himself on the size and temperature of the audience that acclaimed the young man at the recital he gave in Carnegie Hall the evening of Nov. 5. Outwardly, in any case, the event was accompanied by many of the signs attending a flamboyant triumph.

Mr. Foster played César Franck's Prelude, Chorale and Fugue, Schumann's Carnaval, the F major Nocturne, Op. 15, no. 1, and four Etudes from the Op. 10 set of Chopin, Debussy's La Terrasse des Audiences du Clair de Lune, Turina's Danza de la Seduccion and Sacre Monte and lesser matters. If dashing technical accomplishment, power of arm and agility of finger were enough to make a pianist of distinction he would already occupy an enviable station in the hierarchy of the elect. This robust, forthright gusty playing has plenty of talent back of it. But the talent is still potential and the gifts only partially developed.

Emotion, color, senuous charm and the kindling spur of fancy—these are the elements at this stage lacking to give true point and direction to Mr. Foster's playing. One felt the want of them most keenly in the kaleidoscopic mood pictures of Schumann's Carnaval, where the scope of the pianist's imaginative resources was altogether too limited to encompass the successive romance, nobility, passion, fantasy, humor and bright whimsy of these jewelled miniatures. He played them in sound, healthy vein, like a promising pupil, but insensitively and without at any time getting under their skin. Brilliant, yet with little poetry of conception, little color and little sensuousness were his treatments of the Chopin studies.

In point of delicacy and sensitiveness Mr. Foster's truest accomplishment was probably Debussy's Terrasse des Audiences du Clair de Lune. The concert, in short, was richer in future promise than present fulfillment.

Metropolitan Photo Service
BEAL HOBER CONGRATULATES SIDNEY FOSTER
after the latter's recent Carnegie Hall, New York, recital.

Marcus Gordon Plays

Marcus Gordon, who gave his annual piano recital at the Town hall on the evening of Nov. 7, undertook a fairly unconventional program on which hard-worked and unusual compositions elbowed one another. After opening with the G sharp minor and the E major Preludes and Fugues from the first book of the Well-Tempered Clavier and Schubert's A major Sonata, op. 120, he offered a delicious Czechish Folk Dance of Smetana (like much of Smetana's piano music, not ideally idiomatic), Chopin's seldom heard G flat Impromptu and his much over-heard C sharp minor Scherzo and Franck's Prelude, Chorale and Fugue, which seems to be in for another heavy winter of it. Then came the unfamiliarities—Harold Triggs' Surrealist Afterlude called Mama, Papa is wounded (which was so delightfully played last season by William Beller), a Sonatina by Amadeo de Filippi and a Prelude in Waltz-time by Anis Fuleihan, "first times" each.

Mr. Gordon showed himself able to strike a given number of notes in a given time with crisp accuracy but also with a hard, brittle touch and an insentiveness to the resulting tone quality which deprived his performances of subtlety and musical charm. Hans von Bülow maintained that a pianist should first play correctly, then beautifully, then interestingly. Mr. Gordon, at all events, plays correctly.

Elisabeth Schumann Delights

One thing Elisabeth Schumann's lovely recital at the Town Hall, Nov. 8, furnished to a superlative degree was an object lesson in Mozart singing. The years, of course, have not left untouched Mme. Schumann's voice and its volume and color are limited. But those singers who did not hear on this occasion her performances of songs like Abendempfindung, An Chloe, Das Veilchen, Warnung and Der Zauberer missed something a hundred average lessons with a hundred average teachers could not supply. In exquisite sensitiveness, perfection of style, fastidious taste and encompassment of the subtlest inflections of mood and feeling these interpretations were shining models, more than ever precious in this year of homage to Mozart. Fitting justice to an art at once so patrician and affecting would call for an appraisal running to a space of columns. I expect to wait long before hearing another delivery of Das Veilchen—to mention only one—as wondrously sculptured and as artlessly moving.

But though the high light of the concert Mozart was only one of its enchanting features. The soprano began with two old English airs, Purcell's If Music be the Food of Love and John Eccles' The Jolly, Jolly Breeze, sung with an English diction far clearer than her not invariably intelligible German utterance and with the deft grace of one who might have been to the English manner born. Then came Bach's Bist du bei mir—the more touching for the simple emotion of the artist's expression—and the mercurial Patron, das macht der Wind, from Phoebus and Pan. I hope that whoever is to sing this air in the coming Metropolitan production of the cantata was on hand to hear how it ought to be done!

A Schubert group succeeded the Mozart, consisting of An die untergehende Sonne, the delightful and almost unknown Haenfling's Liebeswerben, Nacht und Traeume and Die Post. There were memorable things in every one of these, though Schubert calls for a depth of color and a quality of warmth less richly at Mme. Schumann's command. The almost ideal program closed with priceless samples of Hugo Wolf-Ach, im Maien war's, Sie blasen zum Abmarsch (one of the finest achievements of the afternoon), Bescheidene Liebe and Nimmersatte Liebe. Encores, of course, were numerous.

GEORGE PERKINS RAYMOND,
tenor, has been heard recently in Highland Falls and Newburgh, N. Y.; Pittsfield and Fall River, Mass.; Waterbury, Stamford, Torrington and New Haven, Conn. On his tour, Mr. Raymond was soloist with the American Woman's Symphonietta.

A potent factor in the artistic distinction of this unique concert were the marvelously sensitive accompaniments of Leo Rosenek, who without sacrificing a nuance or a detail brought the piano parts into the most harmoniously conceivable balance with the singer's essentially small-bodied tone and helped provide what was, in effect, a superfine sonata recital for voice and piano. In the large and vociferously enthusiastic gathering could be seen so many of Mme. Schumann's former Viennese colleagues and admirers that the Town Hall diffused for a space the erstwhile atmosphere of the Musikverein Saal.

Eleanor Fine, 15-Year-Old Pianist, Bows

Watch Eleanor Fine! If this bright young lady of fifteen, who made a stimulating debut at the Town Hall the afternoon of Nov. 9, is not prematurely and injudiciously exploited she ought to develop into a pianist of rank. Technically she has the makings of one. In an exacting program which ranged through a pair of Scarlatti sonatas, Bach's Chromatic Fantasy and Fugue, Beethoven's Waldstein, two Brahms Intermezzi, a Chopin group and pieces by Debussy and Dohnanyi she made clear from the first how solidly the groundwork of her mechanical equipment had been laid. The dexterity and astonishing fleetness of her fingers, their remarkable accuracy and the prevailing clarity of her playing dominated the entire recital. Rarely does one hear the treacherous overhand skips of Scarlatti's A major sonata so faultlessly correct at such a dizzy tempo.

Speed, in fact, is a hallmark of Miss Fine's playing and like so many pianists who have this facility in their blood she is often disposed to give it excessive rein. Moreover, the hardness of touch which she cultivates and her still limited range of nuance presently have the effect of making almost everything sound like everything else. Yet her announcement of the subject of the rondo in the Waldstein sonata appeared to show her capable of more delicacy and sensitiveness of approach. This movement (the coda of which she did stunningly) and her clear and plastic articulation of the counterpoint in the Bach fugue marked, I thought, the high point of Miss Fine's recital. When she can add as yet unawakened emotional resources to her undoubted musicality she should enrich the populous world of pianists by one more talent of magnitude.

Primrose Quartet and Smeterlin With New Friends

The feature of the third concert by the New Friends of Music at the Town Hall on Nov. 9 was the splendid performance by the Primrose Quartet of Mendelssohn's Quartet in E flat, op. 44, no. 3. Why this work, one of the finest pieces of chamber music in Mendelssohn's output, has been so neglected here is one of those tormenting problems which now and then arises to plague the watchers of the musical heavens.

The Primrose Quartet recently acquired in Joseph Fuchs, former concertmaster of the Cleveland Orchestra, a new first violin. It often takes time for an established quartet to assimilate a new member. Mr. Fuchs, a violinist of altogether exceptional qualities, fits into the Primrose ensemble as if he had belonged to the organization since its birth. The Quartet played like a virtuoso body of the highest order. Earlier in the concert, however, it gave fine-filed performances of Mozart's A major Quartet, from the set dedicated to Haydn and, with the collaboration of Jan Smeterlin, the same composer's E flat Piano Quartet (K.493). Mr. Smeterlin treated the piano cut in cool, clean-cut fashion, but with no great sensitiveness of Mozartean feeling and rather too forcefully, withal.

Claudio Arrau Hailed

Claudio Arrau's recital in Carnegie Hall the evening of Nov. 14 left one hearer, at least, with conflicting feelings. Mr. Arrau is a consummate musician. He has a prodigious technic and fingers of colossal fleetness. His tone is sometimes exquisite; sometimes, also, his touch is hard. He is often a rhapsodist but not invariably a poet. And when all is over one does not feel that he has unmistakably created a pervasive mood or achieved interpretations which set standards and haunt the memory.

The Chilean pianist began with Mozart's D major Sonata, which has a simple hunting call for its opening subject. The first two movements of this enchanting work were to my mind, the loveliest things he did all evening in their pastel delicacy of shading, in style, symmetry. From Mozart he turned to Schumann's C major Fantasy and then addressed himself to one of Weber's rarely heared sonatas—the C major, op. 24, whose finale is the familiar Perpetuum Mobile rondo, which most people seem to look upon as an independent piece of music rather than the fourth limb of a life-sized sonata. Then, for lighter fare, Mr. Arrau gave one of Granados' Goyescas pieces, Ravel's Ondine and Debussy's Danse.

Schumann requires the first movement of his Fantasy to be performed "fantastically and passionately." The "fantastical" element was manifest in Mr. Arrau's vehemently rhapsodic approach and in various arbitrary features to which it gave rise. But the true engendering passion I missed, together with the romantic emotion and depth of color. The March was superbly energetic and brilliant; the third movement dreamily intimate yet somehow incommunicative. Mr. Arrau captured much more successfully, I thought, the essential mood of Weber's brave and gallant if dated sonata. Of course the rondo flashingly rode the whirlwind and caused a great stir.

John Kollen in Piano Debut

For a pianist who assembles such a program as the one which John Kollen offered at the Town Hall, Nov. 15, one feels a wholesome respect even before hearing him play a note. Mr. Kollen, a young professor of music at Ann Arbor, began his extensive labors with Haydn's E flat Sonata and ended a couple of hours later with another sonata—Beethoven's op. 110, no less. The other occupations of a heavily fraught afternoon were Schumann's Kreisleriana, Debussy's Reflets dans l'eau and Les Collines d'Anacapri and Chopin's F minor Ballade.

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New York Concerts Offer Notable Diversity

(Continued from page 25)

For all the seriousness of his approach and his musicianship and intelligence, Mr. Kollen has a dry, inflexible and incommunicative, quality about his playing which for the present, at least, bars his way to the deeper secrets of many of the works to which he addressed himself. The Kreisleriana takes a much wider range of imagination and poetic fancy than he now commands. Both the Chopin Ballade and the Beethoven sonata threatened to distintegrate at his hands into hard, unrelated sound patterns; one felt in them the lack of a concentrated formal grasp and a unifying conception.

Spalding the Dependable

Ten years have passed since I heard Albert Spalding. The last time was in Berlin where, since something prevented me from attending a recital of his, he graciously gave a "public rehearsal" in my own apartment before a handful of musicians, among them Erich Kleiber, then chief conductor at the Staatsoper. Not until the evening of Nov. 17, in Carnegie Hall, did I enjoy the chance of listening to him again.

A decade does many things to one's favorite artists. Sometimes it causes one to wonder how they ever could have been one's favorites. But after all this time and all its vicissitudes I find Mr. Spalding exactly what I have always found him a noble artist, just as incorruptible, in principle, as aristocratic in taste, as distinguished and elevated in performance as ever. I have heard him play programs I liked better than this one. I detest the Vitali Chaconne, for instance, and I find Debussy's G minor sonata an empty and feeble product of that composer's declining days. But he offered better things, too, like the largo and allegro assai from Bach's unaccompanied C major sonata and Beethoven's lovely sonata in F, op. 24. Then there were pieces of his own, of Kreisler, of Sibelius. Mr. Spalding played this music with his unfailing style and fullness of musicianship. There were moments, to be sure, of uncertain intonation and now and then the violinist seemed unwarrantably nervous. But, by and large, it was the Albert Spalding I remember; and, at the piano, it was the same priceless, indestructible André Benoist.

Other Concerts

Thomas L. Thomas in Debut

Thomas L. Thomas, American baritone and 1937 winner of the Metropolitan Opera Auditions of the Air, gave his first New York recital at Town Hall on Oct. 31. Walter Damrosch, after offering a brief explanatory talk on the works at hand, accompanied Thomas in two selections from his own Cyrano. Works by Schubert, Wolf, Dupont, Franck, and an aria from Diaz's Benvenuto Cellini, culminated in The Song of the Duel and Apostrophe to Paris, both from the Damrosch score. Thomas sang with purposeful reserve and clarity of tone. In the second half, he presented for the first time in this country a group of Welsh folk songs which called for precision-like interpretation and high technical facility, which were intelligently applied. Concluding songs were by Walton, Milford, and MacGimsey. Encores were numerous. Capable assistance was furnished by Paul Meyer.

Photo by Morse

RALPH LEOPOLD

is presenting a series of lecture-recitals on Wagner's Nibelungen Ring at the Ralph Wolfe Music School, New Rochelle, N. Y. The seven programs, in which Mr. Leopold illustrates his comments at the piano, include two lectures each on Walküre, Siegfried and Götterdämmerung.

Ross Pratt Premieres Sonata

The afternoon of Nov. 1 served a dual purpose in Town Hall for it marked the debut of Ross Pratt, young Canadian pianist, who introduced here a new sonata by Howard Ferguson. The newcomer and the new work both proved important innovations. Mr. Pratt, plainly nervous in his opening Bach-Busoni Chaconne, gave a sensitive and understanding reading of the new score. Written in three movements, it is darkly-hued with a lyric second section and an energetic finale. It is also tricky technically, but the interpreter had no difficulty either with this or its other attributes. Somewhat Prokofieffian in expression, it is worthy of more hearings if as able an interpreter as its sponsor can be found. In addition to the Bach-Busoni, which was read with deftness and sonority, Mr. Pratt's program included an 18th century Siciliano and Rigaudon, arranged by Craxton, a sonata by Scarlatti, the Brahms Paganini variations and some Medtner and Debussy. Virtuosity predominated in his readings and he also proved expressive, sensitive and scholarly in his work. Encores were necessary to satisfy his audience.

Francis Stanko Introduced

It was only natural that the Lithuanian bass-baritone should excel in a group of folk songs of his native land in his New York debut at the Carnegie Chamber Music Hall on Nov. 2. Other works on the program were several early seventeenth century songs, arias from Verdi, Mozart and Handel operas, and a group of Russian songs. The Russian group was more suited to Mr. Stanko's natural style than the English, Italian and German works. William Padwa assisted at the piano.

Also on the program was the pianist, Norma Matte. Her selections were the Chopin Ecossaises and the Op. 47, No. 3 Ballade. In the second half of the program she added the Dohnanyi Etude, Op. 28, No. 4. Miss Matte has a pleasant tone and serious approach.

Joseph Clifford, Tenor, Heard

In his song recital in recital in Town Hall, Nov. 2, the American tenor, Joseph Clifford, sang with understanding and taste. His program exhibited a nice choice of numbers by Scarlatti, Handel, Schubert, Brahms, Bizet, and a group of three in English by Russell Griffes, and Greenhill.

The tenor was most persuasive in the art of soft, controlled singing, befitting the majority of his songs. His diction seemed clearer in languages other than English. The lack of dynamic contrasts in his singing tended to evoke a certain monotony, yet the grace of his performance made such tendencies of small importance. Mr. Clifford has an ingratiating stage presence.

Ellmer Zoller played the piano accompaniments sympathetically.

MARY HILL DOOLITTLE,

cellist, following her broadcast at WNYC, New York, when she gave a recital on the Sigma Alpha Iota series. Miss Doolittle gave a recital in Rockville Center, L. I., and appeared in a benefit program for the Maple Leaf Fund at the Academy of Music in Philadelphia.

Budapest Quartet and New Friends Honor Mozart, Dvorak

The late afternoon concert of the New Friends of Music, in Town Hall on Nov. 2, again presented the Budapest Quartet, but with the assistance of William Primrose, violist, and Benar Heifetz, cellist. The list seemed planned to do honor to Mozart and Dvorak in their anniversary years. The foursome began with two of the former's scores, The Quartets in G major (K. 387) and B flat major (K. 589), from different stages of composer's career, and made delightfully spirited music of them. In the Dvorak Sextet in A major, op. 48, with its contrasted dance lilt and touching sombreness, the larger ensemble played with richer tone but with slightly less grace and purity of conception. The audience was highly enthusiastic.

Dorothy Averell, Violinist, in Debut

The Tuesday Evening Recital Series at the Barbizon Recital Hall, presented by J. Maxwell Roche, offered Dorothy Averell, violinist, on Nov. 4. In her American debut, which followed a tour of South Africa, Brazil and Mexico, the newcomer played Handel's A major sonata, Chausson's Poème, Nin's Suite Espagnol and miscellaneous numbers of Milhaud, Bach-Siloti, Villa-Lobos and Castelnovo-Tedesco. Boies Whitcomb was a rather strenuous pianist for the newcomer who technically seems able.

Shirley Edwards Heard

A diversified program was presented in Carnegie Chamber Music Hall on Nov. 5 by Shirley Edwards, young New York mezzo-soprano. The Adieu, Forêts aria from Tchaikovsky's Jeanne D'Arc, Lieder of Schumann and Schubert and groups of French and English comprised her list, in which Frank Chatterton assisted at the piano. The newcomer, a member of the opera company of the National Orchestral Association, also appeared with the Philadelphia La Scala Opera singing the Comtesse in Andrea Chenier. Her operatic work has given her a sense of the stage and she proved attractive both to see and hear. The audience was enthusiastic.

Szigeti in Sonatas

That musical scholar who is also a poet on the violin, Joseph Szigeti, gave joy to a crowded band of admirers at Town Hall on the evening of Nov. 5. His recital program was impressively highlighted by three sonatas, Tartini's (G major), Brahms' (G major) and Debussy's. It was an occasion of concentrated musicianship on the part of the performer and his piano partner, and devoted listening and receptivity on the part of the auditors.

Three such contrasting works were an exacting test of versatility in interpretation, but Szigeti came through with triumphal results. Master of technic as he is, he could well give his entire response to the music itself, and upon them he lavished a wide equipment of feeling, taste and nuancing in tone and delivery. It is not necessary to go into a bill of particulars regarding the details of Szigeti's achievements on this evening, but the present reviewer would, for one thing, like to put himself on record as saying that he never has heard the Debussy opus proclaimed more aristocratically and entrancingly. It won a furore of acclaim from the hearers.

The second half of the program offered lighter pleasures such as the Debussy-Hartmann Maid with the Flaxen Hair, and the same composer's arrangement of his own piano piece, Minstrels; Szymanowski's Fontaine d'Arethuse; and Szigeti's atmospheric and vivacious transcription of the Intermezzo from Kodaly's Hary Janos.

Andor Foldes furnished piano affiliation of most artistic discretion and style.

Lyn Stiebel in Debut

Lyn Stiebel, young Negro soprano, for her debut list in Town Hall on Nov. 6 chose operatic arias, songs of Brahms, Debussy, Hahn, Branscombe Manna-Zucca and others and a closing group of Spirituals. Natural potentialities not completely realized were apparent in her work in which Eugene La Pique was the accompanist.

E. Robert Schmitz' Program

Recognized as one of the most serious and accomplished of pianists, E. Robert Schmitz communed elevatedly with a formidable program of masterpieces at his evening Town Hall recital on Nov. 7. Bach's A minor English Suite had a model reading of classical dignity that never lapsed into mere formal dryness.

Engaging in every respect was Schmitz' playing of Mozart's D major (K. 576) Sonata, in which the pianist's refined tone, impeccable taste and purling finger mechanism had ample scope to shine.

Romantic warmth came with several Chopin selections topped off with the expansive F minor Ballade whose content had glow and dramatic portent in the exposition of the concert-giver. He also revealed subtle blandishments of tone and pedal-tinting in the six Etudes by Debussy; and wound up his notable recital with an outstandingly fine presentation of the Bach-Busoni Chaconne, its variations welded into a convincing organic whole emphasized with all the meticulous musicianship which Schmitz so completely commands.

Prydatkevytch Plays Own Work

The highlight of the violin recital by Roman Prydatkevytch in Town Hall, Nov. 9, was the first performance of his own Sonata for Violin and Piano in F sharp major, with Paolo Gallico. He opened his list with Roger's Prelude and Fugue in E minor for violin alone. In the sonata pianist and violinist played together sympathetically, Mr. Prydatkevytch showing admirable technical

skill. The A minor violin concerto by Dvorak, Bloch's Melodie, Burleigh's Imps (Burlesque), Akimenko's Danse, and the Gavotte and Rondo movements of a Suite by M. O. Hayvoronsky followed.

The violinist's own short composition based on Ukranian folk songs left the hearer wanting more for the sincere, thoughtful performance. Otto Gruenbaum accompanied capably.

Doris Trotman Sings

Doris Trotman, Negro soprano, disclosed a voice of refinement and laudable technic in her Carnegie Chamber Music Hall recital on the afternoon of Nov. 9. Four arias from Bach's Peasant Cantata, a Schubert group, some French, English and Mozart's aria, Resta O, Cara were incorporated on her list which also include three Spirituals. David Stimer was the accompanist.

Ida Krehm Returns

Ida Krehm, pianist, heard previously in New York, devoted her Nov. 10 program in Town Hall primarily to contemporary composers including Rudolph Ganz with whom she studied. Emile Blanchet, Darius Milhaud and Manuel Infante vied with Scarlatti, Mozart and four Chopin ballads. Miss Krehm is an accomplished technician as was manifest in the variety of styles she had to encompass. A personal idiom creeps into her work demonstrating that she has individual ideas as to interpretation. Her work throughout was laudable and she proved again to be worth watching.

Pessl and Wummer Give Joint Concert at Museum

Yella Pessl, harpsichordist and John Wummer, flutist, under the auspices of the Bach Circle of New York, gave a joint concert of 17th and 18th century music in the Alexandria Ballroom at the American Wing of the Metropolitan Museum of Art on Nov. 10. Works of Bach, Purcell, Handel, Couperin, Reinagle, Domenico Scarlatti and Giovanni Platti, delightfully performed, were heard by a large and enthusiastic audience.

Four Louises in Concert

The Nov. 10 appearance of The Four Louises in the Barbizon-Plaza concert hall provided unusual vocal and piano variation. Solos were rendered by each member, The Four consisting of Miss Richardson, soprano; Miss Hillyer, contralto; and Misses Stanley and Haydon, pianists. Their artistic endeavors seemed more convincing in pairs or in a foursome, as in songs like Nightingale Lane, Sometimes, and selections from Brahms' Love Song Waltzes. Synchronization of the voices and four piano hands resulted in music which was vested with a maturity of tone. As an encore, Brahm's The Sisters was repeated by The Four.

Drozdoffs in Piano List

Vladimir, Nathalie and Paul Drozdoff gave their annual joint program in Town Hall on the night of Nov. 11 offering a varied list which included three works by the first-mentioned based on various poems. Leviticus Lyon, tenor, read the texts. The recital followed the lines of previous offerings by the trio, all of whom are deep-read musicians.

Songs and Paintings

The recital of Hildegard Junge, heard frequently over the radio, in Town Hall on the afternoon of Nov. 11 proved out of the ordinary. While she created pastel pictures on the stage, she also sang hymns and other songs with effective diction and expressive voice. The program was a benefit for the Times Square Mission's Non-sectarian Home for Needy Women.

Rachmaninoff Featured by Ormandy

At the Carnegie Hall concert of the Philadelphia Orchestra on Nov. 11, the feature attraction was Rachmaninoff, whose second symphony and fourth piano concerto formed the entire program.

It was fitting for Ormandy, the conductor, to honor the popular composer-pianist, one of the highest ranking musicians driven to residence in this country by the events in Europe during late decades.

The symphony is somewhat over 30 years old but still sounds fresh and appealing, with the lush melody, rhythmic variety and colorful orchestration characteristic of Rachmaninoff. Ormandy gave the score an intensive and compelling reading and the orchestra played with magnificent elan and tonal beauty.

Rachmaninoff was soloist in the concerto, whose content he revised within recent months, especially in the matter of the last movement, almost completely done over. Romantic sentiment, passion and brilliant keyboard idiom fill the work and it has many arresting moments, but on the whole the composer's second and third concerti loom more importantly than the fourth.

It goes without saying that Rachmaninoff played superbly and was fêted in ration to the admiration and affection felt for him by the American public.

ALBERT MORINI HOLDS "MASTER CLASS"

for impresarios, all artists themselves, arranging Ruggiero Ricci's Carnegie Hall, New York, recital on Dec. 12 under the auspices of the Parnassus Club and for the benefit of its Student Aid Fund and the American Committee for Christian Refugees. Left to right: Mr. Ricci, Ellen Huffmaster, Doris Anne Rubin, Muriel Dooley, Jean Seward, V. Alice Maulsby, Edythe Schmidt, Nanciel McGar. The girls are residents of the Parnassus Club. Mr. Morini is at his desk.

Ada Tilley Sings

Ada Tilley, soprano, in Steinway Hall on Nov. 11, chose Schubert, Debussy, Faure, songs and a group in English. Her voice is fresh and rich, and wisely used. She gets over the meaning of a song in the most effective way. Schubert's Der Schmetterling, Debussy's Le jet d'eau, Faure's Lydia, and Randall Thompson's Velvet Shoes, perhaps should be specially mentioned—and the lovely encore, a song by Howard Brockway. Ruth Bradley was the able accompanist.

Ernest Hutcheson's Recital

Beauty set down by Bach, Beethoven and Liszt, was exquisitely brought out in Carnegie Hall on Nov. 12 by Ernest Hutcheson, pianist. Bach was represented by the Chromatic Fantasy and Fugue, and four organ Preludes; Beethoven by Sonata in C minor, Op. 111. Then Liszt in the Sonata in B minor. Under Mr. Hutcheson's touch, the Lisztian powers were enriched and heightened to breath-taking eloquence.

The pianist graciously played encore after encore.

Whittemore and Lowe, Duo-Pianists, Appear

Opening with Handel's Arrival of Queen of Sheba from Solomon at Town Hall on Nov. 12, Arthur Whittemore and Jack Lowe, duo-pianists, continued a program which attested to their splendid musicianship. Each complemented the other and both played authoritatively. The demands of works by Schubert, Reger, Wilder, Villa-Lobos, Enesco, Ravel and Moussorgsky demonstrated the well-grounded technique which they possess. Encores, as demanded by an enthusiastic audience, followed.

Patricia Neway in Recital

Carnegie Chamber Music Hall on Nov. 13 provided the setting for Patricia Neway to demonstrate her linguistic accomplishments in French, German and English numbers. Especially in the French section was the voice pleasing while throughout her interpretations were laudable. Ruth Cumbie was at the piano.

Ellen Wilson Meibes in Varied List

A varied and interesting program of songs and arias was presented by Ellen Wilson Meibes, soprano, in Carnegie Chamber Music Hall on Nov. 14. The soloist was most effective in her operatic selections, particularly Voi Che Sapete, from Mozart's Figaro, Gavotte from Thomas' Mignon, and Elsa's Traum, from Lohengrin. Songs by Grieg, Richard Strauss, Carl Engel, and Mildred Lund-Tyson, lent charm and atmosphere.

Martin Rich played the accompaniments with authority and delicacy.

Paulina Ruvinska in Piano List

A piano recital by Paulina Ruvinska, heard in New York previously, was the Town Hall event on Nov. 14. The young pianist brought her clear, forthright style to a program of great variety and exaction, opening with the Bach-Tausig Toccata and Fugue in D minor, a Pastorale and Capriccio by Scarlatti, played with vigor and clarity, and the Weber Sonata in C major. The pretty, garlanded Romanticism of the last work had a rather too literal rendering, with some sentimentalizing. Dr. Clarence Adler assisted in the performance of a novelty, Hindemith's Sonata in Duet Form, which had an accurate reading by the two pianists, revealing its polytonal logic in full sonority. It represents a compromise between the composer's linear counterpoint and more songful ingredients; is brief and spirited.

Miss Ruvinska was at her best in modern works, including two excerpts from Prokofieff's Romeo and Juliet suite, which with a Toccata by the modern Armenian composer, Khachatourian, had first New York hearings. Shostakovitch's E flat minor Prelude, Gershwin's prelude in C sharp minor and Infante's rhythmic El Vito completed an intriguing list. Program notes by Irwin Freundlich, of the Juilliard faculty, were perceptive and added to the interest of the newer works. The audience was warm in applause.

Romulo Ribera Heard

Exhibiting a profound understanding of the technical demands of his medium, Romulo Ribera, Spanish violinist, performed impressively at Town Hall on Nov. 15. Presented under the auspices of the Associacion Cultural Inter-Americana, Inc., the program was devoted primarily to Beethoven's Sonata in A major, Op. 47; Lalo's Symphonie Espagnole, Op. 21; and Sarasate's three-part composition, Malaguena, Playera, and Zapateado. In these, as in works by Borguno and Toldra, Mr. Ribera displayed a mature approach, uncommon virtuosity, characterized by intelligent phrasing, consistency of tone, and a sparkling pizzicato. Capable and noteworthy assistance at the piano was rendered by Otto Herz.

Lhevinne in Rare Form

Josef Lhevinne's large following was at Carnegie Hall on the afternoon of Nov. 15 to enjoy that popular pianist's always finely fashioned keyboard art. In rare form, he delighted them through his authoritative interpretations and unfailing witcheries of tone and technic.

Weber's C major Sonata, Op. 24, which for some strange reason had appeared on other recital programs twice within the same week, is on the whole a rather empty work of faded romanticism, and Lhevinne refrained from trying to give it any epical meanings. Instead, his reading was properly fluent, polished and elegant. Deeper significance and more dramatic grasp came with the playing of Schumann's Symphonic Etudes. Also there was a display of execution which embraced all of Lhevinne's digital ease and facility of wrists.

His lovely quality of tone and mastery of color shone further in compositions by Debussy, Mendelssohn, Dohnanyi and Chopin. The last-named was represented by the Fantasie, A flat Polonaise, and shorter works, and appeared also in the encore list. Lhevinne's expert treatment of the Chopin repertoire has become legend and on this occasion he scored again with outstanding effect.

Jubilant applause rewarded all the presentations.

Trio Pro Musica and William Horne Presented by New Friends

The New Friends of music turned to Mendelssohn and Dvorak for their Nov. 16 program, presenting the Trio Pro Musica in the Mendelssohn Piano Trio in D minor, Op. 49, and the latter's trio in F minor, Op. 65. The group consists of Bruno Eisner, piano, Diez Wyman, violin, and Francesco von Mendelssohn, cello. It gave spirited readings, if on the tonal side the new ensemble did not seem as yet to have ideally fused its dynamic and tonal qualities. William Horne, tenor, with Felix Wolfes at the piano, sang Dvorak's cycle of seven Gypsy Melodies in English, scoring with refined musicianship and fine tonal quality, if the folk quality of the difficult racial songs at times seemed nebulous. He had a warm reception, as did the other musicians in this program.

Rosenthal Shines in Chopin

Veteran in years and in art, Moriz Rosenthal made his New York reappearance on Nov. 16 in a Town Hall recital whose program consisted entirely of works by Chopin. Aside from larger examples like the F minor Ballade, Barcarolle, Tarantella, and Allegro de Concert, the list included also Preludes, Valses, Mazurkas and Etudes.

In a vein of devoted understanding and atmospheric feeling, Rosenthal invested his performances with telling sweep, grace and poetry. His still virtuoso fleetness of fingers, appeal of tone and variety of nuance were all placed at the service of beauty. It was a voice of the past, but a past of a romantic glamor which the younger pianists of our day cannot seem to recreate convincingly. In Rosenthal's case his authentic style stems from the source, for he was a pupil of Mikuli who in turn studied with Chopin himself.

The Town Hall audience gave the venerable artist a whole-souled reception when he came on the stage at his first entrance, and after the intermission received him with veritable hosannah's of cheering. Concluding the matinée was a string of encores and the enthusiasm of the hearers continued as long as Rosenthal was willing to prolong his performances.

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New York Concerts

(*Continued from page 27*)

Other Sabbath Events

Leonard MacSwayne, pianist and Alice Gentile, soprano, collaborated in a joint program in Carnegie Chamber Music Hall on the evening of Nov. 16. The pianist proved sensitive and straightforward in his work while the soprano showed a good natural voice.

Assisting the New York City WPA Orchestra in Carnegie Hall, with Jean Paul Morel again conducting, was Benno Rabinoff, violinist, who showed warm tone, notable technical facility and admirable understanding of the Sibelius concerto. Florent Schmitt's Tragedy of Salome, rarely heard here and a deftly written work, Chausson's symphony and a suite of excerpts from Tsar Sultan made up the remainder of the program.

Eric Rosenblith in Debut

If the New York debut of 20-year-old Eric Rosenblith, Viennese violinist and 1936 recipient of the French "license de concert," at Town Hall on Nov. 16 is a criterion, a possibly brilliant career is in the offing. His endeavors indicated desirable background and solid foundation. His application of a style which is both supple and elegant to Nardini's Sonata in D major, Bach's Adagio and Fugue from Sonata in G minor, and Bruch's Concerto No. 2 in D minor, proved gratifying. Adequate flexibility in fingering was coupled by intelligent bowing. Arthur Balsam was his accompanist.

Novotna, New Friends Heard by Haarlem Philharmonic

The first musicale of the season of the Haarlem Philharmonic Society on Nov. 13 at the Waldorf-Astoria, presented the New Friends of Music Orchestra, Fritz Steidry conducting, and Jarmila Novotna, Metropolitan Opera soprano. The orchestral numbers included Schubert's Fifth Symphony and Mozart's Serenata Notturno, both given inspired and finished performances. Mme. Novotna sang a group which included Beau Soir and Clair de Lune, Debussy, Apres un Reve, and Toujours, Fauré, and arias from The Magic Flute and The Marriage of Figaro, Mozart, in which she was given splendid support by the orchestra, being forced to repeat the Non so piu, and add other encores. Georges Reeves assisted at the piano for Mme. Novotna.

M. M.

ASTOLFO PESCIA

photographed with Beniamino Gigli, tenor, and George Czaplicki, baritone of the Chicago opera. Mr. Czaplicki studied with Maestro Pescia in Italy, and while in New York recently stopped at the studios to make recordings of his voice before fulfilling engagements in Puerto Rico. Maestro Pescia has appeared as accompanist for Gigli, and his daughter, Rina Gigli, studied with the Maestro for four years.

Opera Productions, Inc., Will Give Series in New York

A short series of opera performances will be presented by Opera Productions, Inc., at the new Concert Theatre, formerly the Filmarte, New York, Karl Kritz is musical director with Angelo Canarutto as associate. The first performance, tentatively set for January, will be Tosca with Gertrude Ribla in the title role. Other singers announced by the company are Robert Shilton, John Walsh, Carlyle Bennett, Alice Howland and Manfred Hecht. The alumni orchestra of the National Orchestral Association is to be engaged for the series.

Richard Korn makes his New York debut as a conductor at the new theatre on Dec. 12 in the first of a series of symphonic programs. Selma Kramer, pianist, will be soloist in Liszt's Hungarian Fantasy and Franck's Symphonic Variations. John Garth, 3rd, will sing numbers from Porgy and Bess.

Bronislaw Huberman Soloist at Benefit Concert

Bronislaw Huberman will be soloist on Dec. 21 in Carnegie Hall with 90 members of the New York Philharmonic-Symphony Society, Bruno Walter conducting, under the auspices of the Austrian-American League. He will be heard in Beethoven's violin concerto. Other numbers are the Egmont overture of Beethoven and Brahms' first symphony.

Grainger at Musicians' Club of America

MIAMI, FLA.—On the evening of Nov. 12th, the Musicians' Club of America membership located in Greater Miami held an informal meeting at the University of Miami in Coral Gables. They had as guests Mr. and Mrs. Percy Grainger. (He was soloist with the University of Miami Symphonic Band on Nov. 13 and is a member of the advisory board of the Musicians' Club.) Mr. Grainger spoke of his interest in the Club project and stated that he feels that Miami is the ideal location for it, due to the year-around climate and its importance as a southern musical center.

Roth Quartet in Festival at University of Michigan

The University Musical Society at Ann Arbor, Mich., announces the Roth String Quartet in the second annual Chamber Music Festival. Programs will be given by the Quartet the evening of Jan. 23 and on the afternoon and evening of Jan. 24, in the main lecture hall of Rackham Building.

Handel's Messiah will be presented by the Society on Dec. 14 by the University Symphony Orchestra, the University Choral Union, Thor Johnson conducting and Palmer Christian at the organ. Soloists will be Marie Wilkins, soprano; Edwina Eustis, contralto; Ernest McChesney, tenor, and Douglas Beattie, bass.

Casals Plans 10 Concerts in Switzerland, Eisenberg Learns

Pablo Casals is to present 10 concerts in Switzerland, appearing in recital and with orchestras, according to word rereceived by Maurice Eisenberg, formerly his pupil and collaborator in the Casals Cello School. Casals recently was honored by 64 leading Swiss cellists at the Zurich Tonhalle, where they played his Sardana, written in 12 voices.

Hubert Heard by Bohemians

Marcel Hubert, cellist, gave a program on Nov. 3 for the Bohemians at their clubrooms in the Harvard Club, New York. Carl Deis, pianist, collaborated. On Nov. 15, Mr. Hubert was heard at Washington Irving H. S., for the People's Symphony Concerts.

McChesney to Sing Messiah

Ernest McChesney, American tenor, has been engaged as one of the solo quartet for the Dec. 14 performance of Handel's Messiah with the University Choral Union of Ann Arbor, Mich. He also appears in Iowa and Indiana.

BRITISH ROYALTY HONORS AMERICAN CONDUCTOR

as Edwin McArthur, second from left, is greeted by H.R.H. Princess Alice, Countess of Athlone, centre, great aunt of King George of England and wife of Canada's Governor General. Mr. McArthur conducted the Toronto Philharmonic, for the third time, at a benefit for British War Victims. Lubka Kolessa, pianist, left, and Thomas L. Thomas, baritone, right were soloists. Walter Murdock, second from right, is president of the Toronto Musical Protective Association.

Bartlett and Robertson Plan Novelties for Carnegie Hall

Ethel Bartlett and Rae Robertson, duo-pianists, hav transferred their annual New York recital to Carnegie Hall where they appear on Dec. 9. Their program lists Benjamin Britten's new Elegiac Mazurka, in memory of Paderewski and a chaconne and choral prelude of Buxtehude, arranged for them by Colin McPhee.

These works have been played on their tour which included appearances in Pullman, Wash.; Boise and Pocatello, Ida.; with the Seattle Symphony, under Sir Thomas Beecham; and Werner Janssen's Symphony in Los Angeles. Last month they gave four recitals in California, two in Texas, one each in Iowa and Minnesota and appeared for the fourth time in five seasons with the Cincinnati Symphony in a pair of concerts.

Prior to the Carnegie Hall concert the duo-pianists appeared in Beckley, W. Va., Greenville, S. C., and Harrisburg, Va. They leave shortly for Havana. In the spring they will be heard in three programs with the Chicago Symphony.

Zinka Milanov on Tour

Prior to rejoining the Metropolitan for her fifth season, Zinka Milanov will tour the United States in concerts. Mme. Milanov opened the opera season at Buenos Aires and appeared there also under Toscanini in Verdi's Requiem; started the season in Brazil and then inaugurated operatic activities in Puerto Rico. Before returning, Mme. Milanov took a brief vacation cruising in the Caribbean.

Moore and Triggs Open Season

Joan Moore and Harold Triggs, duo-pianists, opened their season with an NBC broadcast to Canada and South America as well as on the coast to coast network. On Nov. 12 they were heard at Princeton University. Other engagements include Milford, Conn., on Feb. 24, Warren, Penna., March 5; Indianapolis, March 7; Faribault, Minn., March 11. Their Town Hall, New York, recital will be given later in the season.

Mr. Triggs has completed a new suite for two pianos, West Indian Rapture, in three movements, Black Neptune, Triton Avis and Samba and has made a two-piano transcription of Bach's G minor organ prelude.

Risë Stevens Rejoins "Met"

Risë Stevens, American mezzo soprano, rejoined the Metropolitan to make her first appearance of the season there as Cherubino in Mozart's Marriage of Figaro. After completing her work in the film of The Chocolate Soldier, Miss Stevens fulfilled her second season with the San Franciso Opera and also was heard in concerts.

Suffolk Philharmonic in 4th Year

BAY SHORE, N. Y.—The Suffolk County Philharmonic Orchestra, of 70 musicians, with Max Jacobs conducting, will enter its fourth year with a series of 3 Sunday afternoon concerts. These take place on Dec. 7, Feb. 15 and April 26 in the Bay Shore, Long Island, High School auditorium, seating 1,200. The soloists will include William Ebann, cellist, Louise Beaman, soprano, and a third still to be chosen. An American work will be performed at each concert. Henry Hadley's overture Herod, which was given its first performance while still in MS. by Mr. Jacobs with the Orchestral Society in New York, will be heard. Two works by composers now living in this country scheduled to be played are Walter Schad's Americana and Joseph Slechta's Suite for Orchestra.

MAX JACOBS

New York Orchestras Provide Lavish Budgets

Philharmonic in Its Centenary Year Lists Array of Novelties

An impressive list of conductors, a fine array of soloists, new works challengingly set forth, old favorites brilliantly performed, all have combined to make the Centennial Season of the New York Philharmonic Symphony one of its most successful in years. After the season had begun, announcement was made of a two-week post-season Beethoven Festival to be conducted by Arturo Toscanini.

With sold-out houses the rule this year rather than the exception, according to a statement by the management, the record by the year's end, and with more than four months to go, will look something like this:

Conductors already heard are: Leopold Stokowski from Oct. 9 through 19, John Barbirolli from Oct. 23 through Nov. 2, Bruno Walter from Nov. 6 through 16. Artur Rodzinski is appearing from Nov. 19 through Dec. 14. Next is Dimitri Mitropoulos, the first half of whose tenure extends from Dec. 18 to the end of the year.

Soloists to be heard are: Artur Rubinstein playing the Chopin E minor concerto, Dec. 4 and 5, and the Brahms B flat concerto, Dec. 7. Carroll Glenn, Schubert Memorial Award winner, playing the Sibelius Violin Concerto on Dec. 14; Sergei Rachmaninoff in his own C minor concerto on Dec. 18 and 19. A Busoni Memorial Program on Dec. 28 includes excerpts from Doctor Faust, with Egon Petri taking the solo part in the Indian Fantasy for piano and orchestra, and Joseph Szigeti playing the Violin Concerto.

Novelties planned by Mitropoulos for his first two weeks also include: Hermann Wetzler, Adagio and Fugue from Quartet in C minor, first time this arrangement; David Diamond, Symphony No. 1, first time anywhere; Bach-Boessenroth, Credo, and Milhaud, Suite Provençale, both first time in New York.

From the start of the New Year the conductors will be Mitropoulos from Jan. 1 through 11, Fritz Busch from Jan. 15 through 18, Serge Koussevitzky, in his first appearance as a guest conductor, from Jan. 22 through Feb. 1, Fritz Busch from Feb. 5 through 8, Eugene Goossens from Feb. 12 through 22, John Barbirolli from Feb. 26 through April 5 (with the exception of a pair of concerts by Walter Damrosch on March 26 and 27 and Bruno Walter from April 9 through 19). After the regular subscription season, Arturo Toscanini will conduct from April 22 through May 3.

During these months the soloists will be: Pianists: Eugene List on Jan. 1, 2, 3 and 4, Nadia Reisenberg on Feb. 26 and 27, Reginald Stewart on March 7 and 8, Rudolf Serkin on March 19, 20 and 22. Violinists: Adolf Busch on Feb. 5, 6 and 8, Jascha Heifetz on Feb. 12 and 13, Erno Valasek, the Leventritt Foundation Award winner, on Feb. 15, Mishel Piastro on Feb. 28 and March 1, Yehudi Menuhin on March 5 and 6, Zino Francescatti on March 12, 13 and 15, and John Corigliano on March 21. Piastro and Schuster will play the Brahms Double Concerto on Jan. 10. Kerstin Thorborg will sing on the Berlioz programs, March 26 and 27; and on April 1, 2 and 5 Julius Huehn and the Westminster Choir sing selections from Parsifal, Meistersinger and Pergolesi's Stabat Mater.

Among new works scheduled after the first of the year are: Carlos Chavez, Piano Concerto; Purcell, Prelude and Death of Dido, arranged by Mitropoulos; Aaron Copland, Statements; Zoltan Kurthy, Scherzo; Anis Fuleihan, Pastorale from Symphony; Max Reger, Violin Concerto; Gretchaninoff, Symphony No. 4; Hugo Weisgall, Ballet Suite, Quest; Vitali-Gibilaro, Chaconne; and Castelnuovo-Tedesco, King John Overture.

The Beethoven Festival, on two successive Wednesday evenings, Friday afternoons, and Sunday evenings, will include the Missa Solemnis, all the symphonies, and the Triple Concerto. The soloists in the concerto will be Mishel Piastro, violin, Joseph Schuster, cello, and Ania Dorfmann, piano. The soloists for the Mass and the Ninth Symphony have not yet been chosen.

DR. FRITZ STIEDRY,
conductor, New Friends of Music Orchestra.

New Friends of Music Will Give Bach and Mozart

The New Friends of Music Orchestra in New York will give five concerts in Town Hall starting on March 1 and continuing through March 29. Dr. Fritz Stiedry is conductor, with George Szell as guest leader.

For the fourth season it is proposed to present again Bach's Art of the Fugue in the Stiedry arrangement. The same composer's Musical Offering will be heard for the first time in a version made by Dr. Stiedry. Other concerts will be devoted to Mozart. Artur Schnabel, pianist, and Joseph Szigeti, violinist, will be soloists.

The orchestra makes the longest tour in its history. Starting last month, the ensemble visits New England, the Middle West and Canada.

Mozart Chamber Orchestra Announces Series

The Mozart Chamber Orchestra, Robert Scholz, conductor, presents three concerts this season under the auspices of the Music School of Henry St. Settlement, at the Grand St. Theatre, New York. Lois Wann will be soloist in a Mozart program on Dec. 5. Paul Makovsky, violinist and Kurt Frederick, viola, are soloist on Jan. 25 also in Mozart works. On March 15 a general program will be played with Paul Makovsky, Harry Cykman, Jura Osmolowsky and B. Senofsky, violinists, and Isabelle Vengerova, pianist, as soloists.

New Brooklyn Symphony Makes Successful Debut

The inaugural concert of the newly formed Brooklyn Symphony Orchestra took place on Nov. 12, in the Opera House of the Brooklyn Academy of Music. The soloist was Stell Andersen, American pianist, heard there in the Great Piano Classics Series last season.

The orchestra made its debut before a capacity audience. A proclamation by Borough President Cashmore had designated this as "Brooklyn Symphony Orchestra Day." James G. McDonald, president of the Brooklyn Institute of Arts and Sciences, in a brief address offered his congratulations, and introduced the Borough President.

The orchestra will be under three conductors: John Barnett, who led the first concert; Gerald Warburg, and Carl Bamberger. A series of five monthly programs has been announced in the Academy of Music, the remaining dates being Dec. 10, Jan. 21, Feb. 18, and March 18.

The Brooklyn Institute, in conjunction with the new orchestra is forming a Brooklyn Chorus, to rehearse weekly in the Academy of Music under Mr. Bamberger's direction. With the New Choral Group of Manhattan, it will appear with the orchestra on March 18 in Haydn's The Seasons. The orchestra will present "a representative work by an American composer" at each of its concerts

Mr. McDonald announced that a Brooklyn Symphony Committee had been formed under the general chairmanship of Dr. George H. Gartlan, director of music for the public schools of New York.

L. I. Symphony Orchestra Heard at Lawrence

Eleanor Fine, pianist, was soloist at the opening concert on Nov. 1 of the Long Island Symphony Orchestra which plays in Lawrence, L. I., High School. Benjamin Van Praag is conductor of the ensemble, which will be heard also on Jan. 24, March 14 and May 16. The orchestra is supported by the Long Island Symphony Association, Inc., of which Leslie J. Ekenberg is president.

J. C. F. Bach Choral Novelty Listed by Midtown Orchestra

The Midtown Symphony Orchestra, of New York City, Zoltan Fekete, conductor, opens its third season on Dec. 5 at Hunter College Auditorium with Edwina Eustis of the New Opera Company as soloist. The ensemble of 75 to 80 players, both professional and amateur, plans another concert in the same auditorium on Jan. 30.

A feature of the initial concert will be the first offering in this country of Johann Christoph Friedrich Bach's opera, Die Amerikanerin, composed in 1776 and dedicated to the American Woman. It will be presented in cantata form.

Another novelty is scheduled for the second concert when Johann Bernhard Bach's Suite in G minor for strings will be played.

Dr. John L. Elliott is honorary chairman of the orchestra and Mrs. Bart Andress is executive vice chairman.

Chautauqua, N. Y., Festival Under Stoessel

CHAUTAUQUA, N. Y.—The annual Chautauqua Festival, to be held here for six weeks from July 18, will again be under the musical direction of Albert Stoessel. Mr. Stoessel will preside over the orchestra of 69 musicians, a post which he has held since 1921. Plans are still indefinite but it is expected that the annual opera series and chamber music concerts will be presented, in addition to the programs of the Chautauqua Symphony.

Schmitz Touring in West

Following his Carnegie Hall recital last month, E. Robert Schmitz left for St. Louis, Mo., for a concert and also to conduct a master class. Mr. Schmitz then went to Tacoma to be soloist for the second consecutive year with the Tacoma Philharmonic. He now is conducting a class in Seattle. This month, Mr. Schmitz will direct a master class in Los Angeles.

Maximovitch Postpones Series

Due to illness, Maria Maximovitch had to postpone until January her five Thursday morning concerts on the Story of the Art Song.

VINCENT SOREY
(sixth from the left) and members of the cast of Royal Jade.

Royal Jade, Vincent Sorey's Operetta, in Rehearsal

Vincent Sorey, conductor, concert violinist, composer and teacher, has written the musical score of an operetta, Royal Jade, rehearsals of which are now in progress for performance of the work both in New Jersey and New York. The book and lyrics of the two-act Chinese phantasy are by Syjay Treitel. The cast of singers consists of pupils of Mr. Sorey, the composer having written the operetta with the talent of his own artists in mind. This is in line with the aim of Mr. Sorey and that of the Sponsors of Art Association to promote American talent.

Photo by Roberto Ida

LEON BARZIN

FRANKLIN ROBINSON

National Orchestral Group Adds Opera to Repertoire

Now in its second decade, the National Orchestral Association, under Leon Barzin, musical director, has established an opera group which last season presented three "music plays," as Pagliacci, Sister Angelica and Gianni Schicchi were called. This year it is planned to present a separate series of three works, including two of last season's productions. These will be given on Tuesday evenings.

The regular season includes six Monday evening concerts, during which one world premiere will be presented, and five Saturday afternoon concerts, when compositions which have won prizes in national competitions will be heard. The latter series is known as the Gabrilowitsch Memorial Series. The soloists are selected from artists who have won awards in major competitions.

The Association, which trains young American musicians, has provided players for the Boston, Indianapolis, Los Angeles, Minneapolis, NBC, New York Philharmonic-Symphony, Philadelphia, St. Louis and Metropolitan Opera orchestras. Approximately 130 students, whose average age is 23 are selected yearly by auditions of 250 applicants.

LUCILLE MANNERS

Acclaimed as Nedda in Pagliacci

Maryland Theater, Baltimore, Md.

Photo by Bruno of Hollywood, N. Y.

"Miss Manners sang Nedda in a most creditable way. Her voice was responsive and of full texture. Her tones were bright and well placed. In addition, she is very pretty and has an intelligent stage personality."

—*Weldon Wallace, Baltimore Sun, Sept. 30, 1941*

"As Nedda in Pagliacci, Lucille Manners revealed herself as a charming young blonde with a well-trained soprano of most promising caliber and a definite flair for acting. She was warmly received."

—*Helen A. F. Penniman, Baltimore News-Post, Sept. 30, 1941*

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Photo by Maurice Seymour

DANIEL SAIDENBERG

Saidenberg to Premiere Britten and Van Vactor Scores

Daniel Saidenburg, conducting his Little Symphony, in Town Hall, New York, on Dec. 22, will present first performances of David Van Vactor's Bagatelles and Benjamin Britten's Les Illuminations. Emmanuel Feuermann, cellist, will play an arrangement by George Szell of a Mozart concerto. Similar programs will be presented by Mr. Saidenberg in Chicago and Denver. A tour of the East and Middle West will be made by Mr. Saidenberg and his New York Little Symphony under the management of Boosey & Hawkes.

Westchester Symphony Plans Concerts at White Plains

WHITE PLAINS, N. Y.—The sixteenth season of the Westchester Symphony Orchestra, Louis Green, conductor, will open at the Westchester County Centre here on Dec. 14. Mr. Green, founder of the ensemble, has a personnel of 62 of which 50 are amateurs, seven are semi-professionals and the remainder professionals. Dilys Demorest, soprano, will be soloist. The second concert is programmed for April. The orchestra is supported by annual dues and by contributions of a few music-lovers. Its concerts are given free. During its existence, 27 members have been graduated into the professional music field throughout the country.

Eight years ago a small group of amateurs gathered in Riverdale to provide accompaniments for concerto movements on a student program. The Riverdale Orchestra was formed, with Arthur Christman as conductor. This group has grown and given two concerts annually; appeared jointly with its younger affiliate, the Riverdale Chorus; has engaged soloists; revived rare works by Bach, Handel, Mozart and others, and presented some modern scores. Members from Westchester as well as New York City, meet for rehearsals on Tuesday evenings at the Riverdale Neighborhood House. Concerts are scheduled for Dec. 16 and May. 3.

The Westchester Conservatory of Music is sponsoring a series of Westchester Young People's Symphony Concerts, under Harry Farbman, each second Saturday in January, February, March and April, at the White Plains High School. An unusual feature after each will be a close-range sound motion picture, presenting Jose Iturbi, pianist; Mildred Dilling, harpist; the Coolidge String Quartet and Emanuel Feuermann, cellist.

The Westchester Opera Association, Inc. (Mary Fabian, founder and director, and Mrs. Edward Manville, president) plans to give light as well as grand opera productions in various sections of Westchester this season. The policy of the association is to pay the artists appearing with them, and a number have been engaged from New York as well as Westchester. The opera association was a co-sponsor in the filming of Geoffrey O'Hara's operetta, Little Women, under the direction of Miss Fabian, at the High School in October. Miss Fabian is still holding auditions for the opera and for further musical films for school distribution.

The Ralph Wolfe Conservatory of Music presented Robert Goldsand, pianist, and a member of its faculty, in recital at the Daniel Webster School auditorium in New Rochelle, Nov. 12. In a program comprising Bach, Mozart, Chopin and a group of Griffes, John Powell, Paganini-Liszt and Balakirew, Mr. Goldsand astounded his hearers with a prodigious technic. A large audience demonstrated its enthusiasm spontaneously and recalled him for many encores. E. H.

Farbman Symphonietta Premieres Fuleihan, Mendelssohn Scores

The Farbman String Symphonietta directed by Harry Farbman, which made its New York debut in Town Hall last season and appeared there this season, is an ensemble of fourteen musicians. This year a first performance of a Sinfonia by Mendelssohn, and Epithalamium by Anis Fuleihan, for piano and orchestra, in which Edith Schiller was the soloist, were presented. The orchestra with Miss Schiller as soloist, featured this composition on a recent tour through the South.

THE FARBMAN SYMPHONIETTA, Harry Farbman, conductor.

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Albert E. Wier—Executive Editor

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The Following Works Have Been or Will Be Published Before December 31, 1941

No.	Title		Full Score	Set of Parts	*Full Orch.	Extra Parts
1.	Moldau (Vltava)	*Smetana*	$3.00	$5.50	$17.25	$.35
2.	Rumanian Rhapsody No. 1	*Enesco*	4.00	6.00	20.00	.40
3.	"Don Giovanni" Overture	*Mozart*	1.50	2.50	11.50	.30
4.	"The Clock" Symphony	*Haydn*	2.50	4.50	15.75	.35
5.	Symphony No. 2, Op. 73	*Brahms*	3.00	7.50	20.50	.40
6.	"Emperor" Waltzes	*Strauss*	2.00	3.00	12.50	.30
7.	"Sakuntala" Overture	*Goldmark*	3.50	4.50	16.75	.35
8.	Caucasian Sketches	*Ippolitow-Iwanow*	3.00	5.00	18.00	.40
9.	Classical Symphony	*Prokofieff*	3.00	5.50	17.25	.35
10.	"Academic" Overture	*Brahms*	3.00	5.00	18.00	.40
11.	Symphony No. 7	*Beethoven*	3.50	6.50	20.00	.40
12.	Symphony No. 5 (B♭ major)	*Schubert*	2.50	4.50	15.75	.35
13.	Symphony No. 1 ("Spring")	*Schumann*	4.50	6.50	21.50	.40
14.	Capriccio Espagnol	*Rimsky-Korsakow*	4.00	6.50	20.50	.40
15.	Tales from the Vienna Woods	*Strauss*	2.00	3.50	11.75	.30
16.	Les Préludes	*Liszt*	3.50	5.50	16.50	.30
17.	"Leonore No. 3" Overture	*Beethoven*	3.00	5.00	16.50	.30
18.	"Haffner" Symphony	*Mozart*	2.50	4.00	16.50	.40
19.	"Scotch" Symphony, Op. 56	*Mendelssohn*	3.50	7.50	21.00	.40
20.	"España" Rhapsody	*Chabrier*	3.00	6.00	18.00	.40
21.	Hungarian Rhapsody No. 2	*Liszt*	3.00	6.00	19.00	.40
22.	Till Eulenspiegel	*Strauss*	3.00	7.50	20.50	.40
23.	Symphony No. 8	*Beethoven*	3.00	6.00	18.50	.40
24.	Prelude and Love Death	*Wagner*	2.00	4.50	12.75	.30
25.	"Rosamunde" Overture	*Schubert*	3.00	4.00	15.00	.30

*Full Orch. includes score and 25 Extra String Parts

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HAMPTON ORCHESTRA PARTS No orchestra parts ever published are the equal of those in the Hampton Orchestra Library. The staves are properly spaced, and the notes stand out clearly in ebony black on a superfine paper; turns have been given careful consideration. All wind parts originally published in foreign editions in horn keys other than F, or in clarinet or trumpet keys other than A or B♭ have been transposed; the 1st and 2nd trombones have been transposed into the bass clef. All parts measure 10½ x 13¼ inches.

HAMPTON INTRODUCTORY DISCOUNTS to American orchestras until December 31, 1941 will be on an unusually liberal basis in view of the extremely low list prices quoted above. It will be prudent to order as many of these works as possible before January 1, 1942 because it is impossible at the present time, on account of rising manufacturing costs, to guarantee the above list prices and discount indefinitely.

☛ The exact date and order of publication for No. 10 to No. 25 in the above list cannot be definitely given at the present time. A brochure on the HAMPTON ORCHESTRA LIBRARY will be sent on request.

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Philadelphia Assembles Extensive Musical Feast

By MARGARET M. CODDINGTON

PHILADELPHIA.—The Philadelphia Orchestra, in its 42nd season, gives its usual series of 28 pairs of Friday afternoon and Saturday evening concerts each week from Oct. 3 to May 2, except during two tours, Oct. 31 to Nov. 1 and Jan. 23 to 31. The remaining Monday evening concerts will be heard on Dec. 15, Jan. 5, Feb. 9, 23, March 9, 23 and April 13. The other Youth Concerts will be given on Dec. 10, Feb. 16, March 11 and April 29. Childrens' Concerts will be held on Dec. 18 and April 28.

Eugene Ormandy continues as conductor and musical director, with Saul Caston, associate conductor, directing one pair. The guest conductors will be Arturo Toscanini, conducting in Philadelphia Jan. 9-10, and Feb. 6-7; Sir Thomas Beecham, Dec. 5-6; Sir Ernest MacMillan, Feb. 13-14.

Soloists listed for the season in Philadelphia are: pianists, Sergei Rachmaninoff, Artur Rubinstein, Paul Wittengenstein, Betty Humby, Edward Kilenyi, Hilde Somer, Jeanne Behrend, Henry Harris, and Sari Biro; violinists, Efrem Zimbalist, Nathan Milstein, Fritz Kreisler. Other soloists are Blanche Thebom, contralto, Dorothy Maynor, soprano, and Emanuel Feuermann, cellist.

Other Orchestral Schedules

The Pennsylvania WPA Symphony, Guglielmo Sabatini, resident conductor, with numerous guest conductors, contines its Sunday afternoon concerts in Irvine Auditorium. Young soloists are given opportunities to appear.

The Pennsylvania Philharmonic Orchestra, Luigi Carnevale, conductor, will give concerts in Town Hall in Philadelphia in Jan. and April.

The New Center of Music Chamber Orchestra, Joseph Levine conductor, will be heard in Town Hall on Jan. 4 and Feb. 1 with Max Aronoff, violist, and Irra Petinna Metropolitan Opera soprano as the soloists.

The National Youth Administration Symphony Orchestra, Louis Vyner, director, is also appearing in Irvine Auditorium, in various concerts.

Operatic Plans

The Philadelphia Opera Company, David Hocker, general manager, Sylvan Levin, musical director, and Hans Wohlmuth, stage director, presenting all operas in English, gives The Rose Cavalier, Dec. 2; Tales of Hoffmann, Jan. 13; The Bat, Jan. 27; the world premiere of Deems Taylor's Ramuntcho, Feb. 10; Mozart's They All Do It, Feb. 24; and Puccini's The Bohemian, March 17.

The company also will present five operas at the Boston Opera House under local management there of Aaron Richmond. As here, they will be sung in English.

A month prior to the opening of the Philadelphia season more than three-quarters of the Academy of Music's seating capacity was sold by subscription for the entire series, this representing an all-time subscription for record for opera in Philadelphia.

A translator's bureau, comprising Mr. Levin, Vernon Hammond and Henry Pleasants is working out English libretti.

Nineteen young American artists comprise the company's roster. They include Emma Beldan, Frances Gayer, Frances Greer, Brenda Lewis, Hilda Morse, Dorothy Sarnoff, Helen Stupp, Frances Watkins, sopranos; Gabrielle Hunt and Rose Nadel, contraltos; Richard Deneau, William Hess and John Toms, tenors; David Brooks, Robert Gay, Howard Vanderburg and Finley Walker, baritones; Joseph Luts and James Pease, basses.

La Scala Season

The Philadelphia La Scala Opera Company, Francesco Pelosi, general manager, will present Rigoletto on Dec. 11; Cavalleria Rusticana and Pagliacci on Jan. 9; The Barber of Seville, Jan. 29; Il Trovatore, Feb. 19; Lucia di Lammermoor, March 20; Carmen, April 9; and Tosca, April 30. Conductors will be Giuseppe Bamboschek, Angelo Canarutto and Herbert Fiss. Benjamin Altieri is the stage director.

Leading artists this year with the Pelosi company, will be Bruno Landi, Jan Peerce, Carlo Morelli, Hilde Reggiani, Arthur Gerry, Carl Hartman, Elda Ercole, Sydney Rayner, Claudio Frigerio, Lyuba Senderowna and Bernardo De Muro.

This will be Mr. Pelosi's sixteenth production year here. Mrs. Walter A. Knerr is president of the company. The schedule has one more performance this season than last year.

Students' Opera Group

The Students' Opera Company, Diana Irvine general director, and Konrad Neuger musical director, will present stream-lined versions of the following operas at the Plays and Players Club: Der Freischütz, Dec. 1; La Traviata, Jan. 5; Mignon, Feb. 2; Fra Diavolo, March 2; Pagliacci, April 6.

American Little Symphony in Third Season

The American Little Symphony of Philadelphia provides opportunities for outstanding young American soloists, conductors and composers to make their formal debuts in a large music center. Made up of thirty Philadelphia Orchestra members, the group was founded in 1939 by Joseph Barone.

Plans for the current season call for three concerts in the Academy of Music Foyer. The first was given on Nov. 6, the others scheduled for Feb. 12 and April 30. The American Little Symphony presents one guest-conductor, one or two soloists, and works of several American composers at each event. Auditions are conducted the year round, and young musicians interested in the organization may communicate with Mr. Barone, at the Bryn Mawr Conservatory of Music, Bryn Mawr, Penna.

In the fall of 1941 an American Little Symphony Association of Philadelphia was incorporated, to maintain and operate the orchestra.

Studio Club Events

Lida Brodenova, Czech soprano, and Walter Freund, pianist, presented an all Dvorak program at the Studio Club, New York, on Nov. 7. Other November music events at the club include Roma Swarthout, mezzo soprano, on Nov. 13 and a chamber music concert by the New Collegium Musicum on Nov. 26.

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NEW YORK HERALD TRIBUNE, NOVEMBER 6, 1941

Szigeti Recital Opens Series At Town Hall

Violinist Plays Sonatas by Tartini, Brahms, Debussy, and Shorter Compositions

By Jerome D. Bohm

One of the greatest instrumentalists of our time, Joseph Szigeti, began the twelfth annual Town Hall Endowment series last night. In a program of music for the violin which held Tartini's Sonata in G major, Brahm's Sonata in the same tonality, Op. 78 and Debussy's Sonata, as well as shorter compositions by Debussy and Szymanowski and Mr. Szigeti's own arrangement of the Intermezzo from Kodaly's "Hary Janos," which was played for the first time. Mr. Szigeti proved once again that when he is at his best, as he was on this occasion, he seeks his peer as a violinist.

It was instructive as well as elevating to hear Mr. Szigeti's interpretations of these three sonatas, for in them he made crystal clear the differences between the Italian classical, German romantic and modern French schools of music. His approach to each of these works was in itself more valuable as a study in style than an essay on the subject by the most learned musicologist. For by investing each of them with just the appropriate tonal texture—the Tartini with a broad, heroic quality, the Brahms with a senuously lyric quality and the Debussy with an admixture of delicacy and transparent hardness—he at once revealed his intellectual understanding of their basic attributes.

Of course, these subtle variegations of sound and dynamics were but the external mirrorings of Mr. Szigeti's imaginative penetration of the music's inmost meanings; for without an emotional as well as an intelligent comprehension of a composer's intentions, no conveyance of his message can be complete.

The vitality Mr. Szigeti brought to his conception of the Tartini sonata, the inwardness and tender warmth which pervaded his traversal of the Brahms sonata and the elegance and esprit with which he set forth Debussy's sonata were unforgettable experiences in fine music-making. His work was ably complemented at the piano by Andor Foldes.

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Photo by Fritz Henle

RICHMOND (VA.) TIMES-DISPATCH, NOVEMBER 4, 1941

Atty van den Berg Combines Acting With Vivid Dancing

By Lucile Wheeler

If Zorina is the number-one girl of the air corps because of her so-termed fusilage, Atty van den Berg, the dancer who appeared at the Woman's Club yesterday, should be the dream girl of the infantry because of her very excellent foot manipulations.

Miss van den Berg, whose charm depends neither on the hollow-cheeked exoticism of a smart makeup man nor the shoutings of a press agent, has that unbuyable element of vitality which enables her to be the combination of a dancer and an actress.

Her program varied from a number danced to a chorale by Bach to one of those twenty-first century things by Shostakowich to whose disonances she suited every movement, including the lifting of her eyebrows.

The number which seemed to cause the audience glow the most was the Jota, one of those fast-stepping Spanish dances that makes everyone cry "Ah Spain." Clad in a vivid print skirt and an even gayer scarf, she put so much zest into this number that she raised all of the dust on the Woman's Club stage.

Next in line in the appreciation list was the Street Scene and Bal Musette in which Miss van den Berg, looking very much as if she had just stepped down from a Degas painting, gave her interpretation of a Parisian coquette.

Her nearest thing to the strictly ballet type of dancing was a waltz to music by Johann Strauss. This was strictly the graceful type of dancing with the movements of the dance coming mainly from the arms and legs.

She began her program with a modern adaptation of a peasants' dance called the Wooden Spoon. It was a gay and light-hearted thing that has its appeal from the nursery on up.

From this number she went into a presentation called Victory. This was definitely in the modern interpretive line, with square, angular movements beginning with the torso and moving outward.

Then came a formal bit of footwork such as you would have imagined a lady of King Arthur's court indulging in. The dance was set to fourteenth century music beginning with the tragic vein and ending on a gayer note.

Her interpretation of a chorale by Bach was pure classicism, somber and slow.

●

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Philadelphia Orchestra and Opera Hailed

By MARGARET M. CODDINGTON

PHILADELPHIA.—For the Philadelphia Orchestra concerts of Nov. 14 and 15, the capacity audience, with many turned away, was privileged to hear the incomparable Arturo Toscanini conduct. Schubert's Symphony No. 7 in C major opened the concert, and was given a vital, inspired reading, as were the Debussy Iberia and the Respighi Roman Festivals. Clarity of tone, great rhythmic precision, and that electric quality emanating from the great conductor, contributed to keep both orchestra and audience at a high pitch. One of the greatest ovations was accorded Mr. Toscanini that has ever been heard in the old Academy of Music.

The second in the series of Bach-Beethoven-Brahms programs of the Philadelphia Orchestra, Eugene Ormandy conducting, presented that leader's transcription of Bach's Toccata, Adagio, and Fugue in C major, followed by Brahms' Rhapsody for alto solo, men's chorus and orchestra, with Blanche Thebom making her debut with any major orchestra as the soloist, and the University of Pennsylvania Men's Glee Club singing the choral part. Miss Thebom has a beautiful voice of rich quality and wide range, which she used well. She was very cordially received by the audience. The final number was the "Eroica" symphony of Beethoven, in which the orchestra did some inexcusably ragged and muddy playing.

The first event in the All Star Concert Series, under the management of Emma Feldman, took place on Nov. 13, when the Ballet Russe de Monte Carlo gave a delightful performance of three ballets—Swan Lake, Labyrinth, and Three-Cornered Hat. The last in particular was a superb piece of dancing, and drew great applause. Franz Allers was the conductor.

American Little Symphony in Novelties

The American Little Symphony of Philadelphia, Joseph Barone founder and director, gave the first concert of its season in the Foyer of the Academy of Music. The guest artists were Richard Horner Bales, conductor; Shirley Sinclair, soprano; and Charles Wistar Yearsley, baritone. Mr. Bales conducted the first part of the program, Handel's Concerto Grosso in B flat, op. 3, No. 1; Haydn's Symphony No. 88 in G major, in which he showed a firm beat and knowledge of the scores. His own Music for Strings was a pleasing composition which seemed to embody the old and new in music. An Introduction and Scherzo by Dai-keong Lee, of Hawaii, was interesting in many respects, and showed excellent knowledge of orchestration. Mr. Lee was present and bowed to applause. Mr. Barone conducted the last half, in which Miss Sinclair sang a Mozart aria and the Jewel Song from Faust, with a voice of real beauty and excellent training. The audience was favorably impressed, not only with Miss Sinclair but with Mr. Yearsley, whose resonant baritone was heard in a Handel aria, and Di Provenza from Traviata. He has excellent breath control, and a beautiful legato. Prolonged applause greeted him. Mr. Barone also led the Prelude to Act 1 of Traviata, Slavonic Dance in E minor of Dvorak, and Bach's Komm, Süsser Tod.

Faust by Philadelphia Opera

The Philadelphia Opera Company opened its season, on Nov. 18, with Gounod's Faust. Some innovations, calculated to increase the dramatic effectiveness, might be said to have succeeded notably in part, and to have failed also in part. The garbing of Mephistopheles in dull gray, with a touch of red around the head, and occasional moments when a red light surrounds him, proved quite effective. The omission of Marguerite's blond braids and the spinning wheel was puzzling. The plan of having Faust get his vision of Marguerite in a mirror proved wholly unimpressive, as did other minor details. The scenery for the most part was good, and the arches throughout had their good points. The opera was given in English, in the translation of Robert A. Simon, and most of the words could be heard distinctly.

Three newcomers to the company appeared—William Hess, who sang the part of Faust with a voice of fine quality and smoothness; James Pease, who, as the Mephistopheles, revealed tones of resonance and flexibility, and acted perhaps best of the cast; and Finley Walker, who as Wagner had a small part, but filled it well, vocally and dramatically. Others who have been heard with this company before were Frances Greer, as Marguerite, revealing a voice of freshness and clear beauty, and a charming personality; Howard Vanderburg as Valentine, heard to fine vocal advantage, although he seemed to be forcing a little; John Toms as Siebel (one of the more pleasing innovations, that of having a man sing the role), and Gabrielle Hunt as Martha, the amusing part of whose role was well brought out. Sylvan Levin, the music director, was inclined to rush the tempo all through, even in the Star-Spangled Banner before the overture. The orchestra seemed peculiarly lacking in basses, although otherwise it played well. Hans Wohlmuth is again the ingenious stage director, and many of his ideas are highly commendable.

Harrisburg Opens Year

HARRISBURG, PENNA.—The Harrisburg Symphony Orchestra inaugurated its season with a Monday afternoon concert for young people recently and gave its first Tuesday evening subscription concert the next day. Both concerts were played to capacity audiences. George King Raudenbush is serving as conductor for the twelfth season. Concerts are given in the beautiful Forum of the State Education Building, seating 1,833. The orchestra numbers 85 players, all members of the A. F. of M.

The program for the first evening concert included the first eastern performance of Charles Wakefield Cadman's "Pennsylvania" Symphony. In the Emperor Piano Concerto of Beethoven, Egon Petri was the soloist. Dr. Cadman was in the audience and was accorded a personal ovation. The performance of this symphony attracted State-wide attention. Following the concert the orchestra gave a reception to the Women's Committee of the Harrisburg Symphony Orchestra with Dr. Cadman and Mr. Petri as guests of honor.

The orchestra will present four more Tuesday evening concerts on Dec. 2, Feb. 3, March 17 and April 28, with Helen Jepson, soprano; Anatol Kaminsky, violinist; Frederick Jagel, tenor; and Edward Kilenyi, pianist, as soloists.

Four more afternoon concerts for young people will be presented on Dec. 1, Feb. 2, March 16 and April 27.

George Rees Naugle continues as manager of the orchestra. Theodore K. Karhan is president. There are two supporting organizations—the Women's Committee for the Harrisburg Symphony Orchestra comprising 300 members under Mrs. Clarence E. Zorger, general chairman, and the Symphony Society of Harrisburg with Mrs. Arthur H. Hull, as president. All indications point to this season as being the most brilliant of the orchestra's career, as 85 per cent of the season has been sold by subscription.

The orchestra will sponsor two concerts by the Philadelphia Orchestra, Eugene Ormandy, conducting, on Dec. 30 and March 31.

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Pittsburgh Finds Public Interest In Symphonic Music on Increase

By RALPH LEWANDO

PITTSBURGH, PENNA. — Public interest in symphonic activity here is now at an all-time high, due to the stimulating leadership of Dr. Fritz Reiner who has brought the Pittsburgh Symphony Society to a point of achievement that rates the orchestra as one of the major symphonic units of the country. Excellent programs and foremost soloists are the rule, and in Vladimir Bakaleinikoff, the orchestra's principal viola player, Dr. Reiner has an eminent associate leader.

This year there have been a number of replacements in personnel, notably the appointment as concertmaster of Henri Temianka, and of Stefan Auber as leader of the cello section. Tibor Shik is the new first hornist; Irven Whitenack, principal bass player; Gino Cioffi, first clarinet; Charles Sirard, first bassoon; John de Lancie, principal oboe, and Julius Baker, head flutist. The season includes 16 evening concerts and 16 Sunday matinee events at Syria Mosque, seating approximately 3,900.

Public Interest Strong

Although the demands of defense may be responsible for a falling off of subscriptions in connection with certain other concert series here, it is apparent, to judge from the large audiences attending the symphony concerts here, that public interest has not waned.

The Symphony Society's season began Oct. 10-12 with an orchestral program. Francescatti was violin soloist at the second brace of events.

The Oct. 25-26 concerts featured the first presentation in this country of excerpts in concert form from Richard Strauss' Der Rosenkavalier. Vocal soloists were Lotte Lehmann, Suzanne Sten and Margit Bokor. A novelty on these occasions was Mozart's youthful 29th symphony. The third week featured Rudolf Serkin as piano soloist in Brahms' 1st concerto.

The fourth week's concerts starred Richard Hale, who was narrator in the first local presentation of Prokofieff's Peter and the Wolf. Gregor Piatigorsky and Dr. Reiner and the orchestra divided honors at the concerts of Nov. 14-16, the noted cellist heard in Dvorak's concerto in B minor and Strauss' Don Quixote.

Concertmaster Temianka was soloist Nov. 21-23. William Schuman's American Festival Overture had its first presentation here. With Dr. Bakaleinikoff on the podium for the Nov. 28-30 concerts, Rachmaninoff was piano soloist in his own Paganini variations and in Schumanns's concerto.

Plans for Latter Part of Season

Dr. Reiner resumes the baton on Dec. 5-7, when another American work, Chadwick's "Jubilee" from his Symphonic Sketches, will be played. Following two weeks of intermission, the orchestra will feature Harpist Lucille Harrison at the Dec. 19-21 concerts, which include David Stanley Smith's Credo, poem for orchestra. There will be no soloists on Jan. 2-4, and Jan. 30-Feb. 1. Mahler's Lied von der Erde is scheduled for the Jan. 9-11 performances. Soloists are Frederick Jagel, tenor, and Enid Szantho, contralto. Helen Traubel will be soloist on Jan. 16-18, and for the following week Kreisler was listed, but seems unlikely to appear here this season.

The final concerts, Feb. 6-8, feature Yehudi Menuhin as violin soloist. A special benefit orchestra concert on Nov. 18 brings to his hometown as soloist-composer-conductor-commentator, versatile Oscar Levant, with Dr. Reiner conducting other numbers.

The Pittsburgh Society will collaborate later in the season with the Ballet Russe de Monte Carlo, and give a series of free concerts for high school students in several schools. Two dates are not yet available.

Orchestra Association Presents Visitors

The Pittsburgh Orchestra Association has launched its 26th season. Five concerts are listed at Syria Mosque. The Boston Symphony and Philadelphia Orchestra are listed for two events each, and the Minneapolis, under Mitropoulos, will give a single concert.

The Philadelphia Orchestra under Ormandy opened here on Oct. 31. Dr. Serge Koussevitzky and his cohorts will be here on Dec. 13-14, while the Minneapolis players come on Feb. 13, and the Ormandyites visit again on May 3.

Reading Symphony Opens Season under Baton of Caston

READING, PENNA.—The Reading Symphony Orchestra opened its 29th season on Nov. 30, under Saul Caston, conductor. The ensemble includes 80 musicians. The concerts all take place in the Rajah Theatre, seating 2,100, on Sunday afternoons at 3. At the first concert Adolf Busch, violinist, was the soloist. The other dates and soloists are: Jan. 4, Alexander Kipnis, Metropolitan Opera bass-baritone; Feb. 15, Elizabeth Zug, pianist; March 22, trio composed of Edith Braun, pianist, Lea Luboshutz, violinist, and Elsa Hilger, cellist.

The president of the Reading Symphony Orchestra Association is Hugo Schumann, and the business manager is Dorothy Rowe.

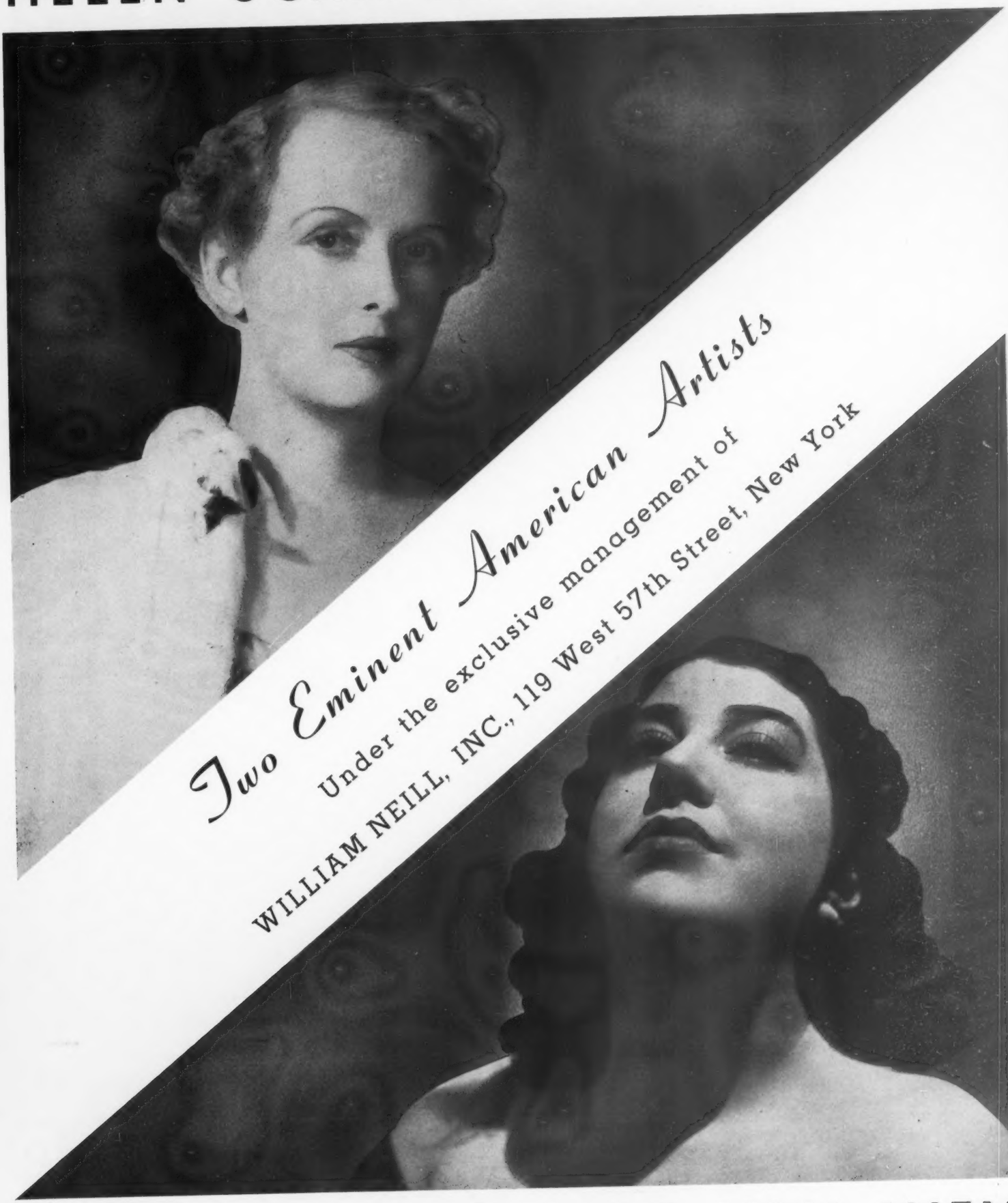
Stamford Symphony Orchestra Presents Carroll Glenn

STAMFORD, CONN.—The Stamford Symphony Orchestra gives its first concert of the eighteenth season on Dec. 1, when Carroll Glenn, violinist, is soloist under the baton of John Barnett, conductor. Aaron Coplan's Quiet City is the native novelty. The two other concerts take place on March 2 and April 27, with soloists to be announced. Charles A. Moser is president of the orchestra.

RUSSELL GERHART,

conductor of the Altoona Civic Symphony, and Amparo Iturbi, pianist, after the concert on Oct. 23 when she appeared as soloist in the Grieg Concerto. The concert included Dvorak's "New World" Symphony, David Guion's Scenes from the South, and Gliere's Russian Sailor's Dance.

HELEN SCHAFMEISTER – *Pianist*



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Rochester Again Sponsors American Music

By WILLIAM KIMMEL

ROCHESTER, N. Y.—The Rochester Philharmonic Orchestra, according to Arthur M. See, manager, will enjoy the best attendance in its history. This statement is based upon the advance sale of series tickets as well as the single sale on the opening concert of the season.

Among the soloists announced for the year are Alexander Kipnis, Robert and Gaby Casadesus, Francescatti and the Argentinita Dancers. Paul Althouse and Edwina Eustis have been engaged to sing in the performance of Mahler's Lied von der Erde. New American works planned by Conductor Jose Iturbi are Civic Center Suite by Leigh Harline, the Latin American Symphonette by Morton Gould and a Suite by Bernard Rogers. Others will be announced later in the season.

The arrangement of two tours for the orchestra, one in December and one in March, indicate an expanding interest in orchestral music in communities that do not maintain their own organizations.

DR. HOWARD HANSON,
Director of the Eastman School and conductor, Rochester American Composers' Festival.

Interesting the Young

The Rochester Civic Orchestra also seems to have started upon one of the best seasons of its history, according to Mr. See. Attendance at the initial concerts has been most gratifying. Benny Goodman has been scheduled for appearance as soloist on Dec. 13 and Alec Templeton has been engaged for the concert on Jan. 4, under Guy Fraser Harrison, conductor.

"We have noticed an increased interest among young people, who seem to be accumulating record libraries of the great standard works. This is a most healthy sign of development and apparently will have a very important bearing on the future of symphonic music in this country," says Mr. See.

"Our Sunday series of popular programs attracts a different audience, but here again by the attendance of the young people we note an expanding interest in good orchestral music. This interest, we can easily assume, will lead these people to the more formal full symphony programs at a later time."

"All in all, orchestral music seems to be in a progressive stage as far as Rochester is concerned, and on that we build our hopes for the future."

Opera Schedule

The Rochester Civic Music Association has engaged Muriel Dickson, John Carter, George Raseley, Louis D'Angelo and Arthur Kent for a performance of The Bartered Bride scheduled for Jan. 4. Faust was sung earlier this season. Guy Fraser Harrison is conductor, Paul White, assistant and A. M. See general manager. Performances are in the Eastman Theatre seating 3,350. Local talent is used but guest artists are engaged as principals.

The Rochester Grand Opera Company has already presented Traviata, Cavalleria Rusticana and Pagliacci this year and is contemplating La Forza del Destino for the spring.

La Boheme was presented in November with Nino Martini, Josepha Heckova, Pompilio Malatesta, Claudio Frigerio and a local soprano, Lois Gilbert-Antinarelli. Josephine Di Crasto is manager of the company which gives performances in the Auditorium Theatre seating 2,500.

Syracuse Sinfonietta and Opera Group Active

SYRACUSE, N. Y.—The String Simfonietta, Murray Bernthal conductor, played to a large audience on Oct. 21. This organization of 24 players, introduced last season in two concerts at the College of Fine Arts, showed the results of careful rehearsal. The principal numbers by Arensky, Beethoven, Rachmaninoff, Schumann, and Borodine. First performance of a new orchestral number by Dr. William Berwald, head of the Composition Department in the College of Fine Arts, brought an ovation to the composer. This concert is the first of five to be given during the season.

The Onondaga Opera Association, Inc., founded in 1940 by Dr. Nicholas Gualillo begins its second season in January. Two operas will be presented with one performance of each here and another in Utica. Dr. Gualillo, who is president, also conducts and Jerome K. Cheney is business manager; Edmund H. Easter technical director; and Virginia A. Allewelt is secretary of the association. Leading roles are filled by outside artists. Carmen, the first opera will feature Ralph Errolle, Tiki Jan and Mario Cozzi. The cast for Die Fledermaus has not been selected. Performances in Syracuse are held in the Lincoln Auditorium, seating 1,900.

Utica Civic Orchestra and Chorus Mark Messiah Anniversary

UTICA, N. Y.—The 10th season of the Utica Civic Orchestra and Chorus will include four concerts, the first, on Nov. 26, conducted by Edgar J. Alderwick, with Grace Weymer, harp, and Henry Hambrecht, flute, soloists in Mozart's Concerto for those instruments. On Jan. 21, Mr. Alderwick leads another event, with Cecil Davis, pianist, as guest.

The April 15 choral list under Berrian R. Shute, includes the Beethoven ninth symphony and excerpts from Handel's Messiah, honoring the 200th anniversary of that work. On May 13 the final concert under Mr. Shute will have Bessie S. Bannigan, pianist, as soloist. All are at the Thomas R. Proctor H. S., seating 1,500. William P. Schueler conducts the Utica Civic Band in summer concerts. This group, as well as the orchestra and chorus, are sponsored by the Civic Musical Society, Harry R. Gosling, president. A public drive for subscriptions recently brought good results.

Photo by Geoffrey Landesman

FRANCO AUTORI,
conductor, Buffalo Philharmonic Orchestra.

Buffalo Orchestra Warmly Supported

BUFFALO, N. Y.—The impetus gained during the eight weeks of summer programs carried over into the winter season as the Buffalo Philharmonic Orchestra launched its third season on Nov. 18. Franco Autori, in charge during the days when the ensemble was partly supported by government funds, started his sixth year on the podium.

Concerts will be held on Tuesday nights this year instead of Thursday, and 10 major programs are planned. Joseph Schuster, solo cellist of the New York Philharmonic-Symphony, will assist on Dec. 2 and Leonard Shure, pianist, will be heard on Dec. 16.

An orchestral program is listed for Jan. 6. Mischa Mischakoff, violinist, is scheduled to appear on Jan. 20; David Blair McClosky, baritone, and a local chorus in the annual all-Wagner concert on Feb. 3 and Joseph Szigeti, violinist, on Feb. 17. Orchestral programs will be heard on March 3 and 17. Rudolph Serkin, pianist, concludes the series on March 31.

In addition, nine popular Sunday night concerts are scheduled. They began on Nov. 30. Three afternoon concerts for children are also proposed, and it is believed this number may be increased.

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Trenton Symphony Thriving; Civic Opera in Second Year

By W. T. ROCKHILL

TRENTON, N. J.—Trenton's musical season got under way on Nov. 4 with the first of six subscription concerts by the Trenton Symphony Orchestra. An audience of 1,800, heard the finest performance yet given by the orchestra. Especially commendable was the understanding and sympathetic treatment of the Tchaikovsky fourth symphony. Conductor Guglielmo Sabatini and his 80 musicians gave ample evidence that the orchestra has reached a new high level of achievement.

Hilda Burke, soprano; José Iturbi, pianist and Igor Gorin, baritone, will be guest artists on three of the remaining programs of the series. All of the concerts are given in Trenton's magnificent Memorial Hall in Stacy Park.

The Trenton Opera Association began its second season with the presentation of Carmen on Nov. 20. Michael Kuttner, young and energetic musical director, has engaged a roster of nationally known artists for the leading roles. In addition to Carmen, The Barber of Seville, La Traviata, Madame Butterfly, Pagliacci and Cavalleria Rusticana will be presented.

The casts will include Carolina Segrera, Licia Albanese, Jean Tennyson, Giovanni Martinelli, Carlo Morelli, Vivian Della Chiesa, Raoul Jobin, James Melton, Pompilio Malatesta, Christine Johnson, Gordon Dilworth, Robert Weede, Donald Dame and Earl Wrightson.

Trenton can anticipate both unusual quantity and quality of musical fare during the approaching season.

Teaneck Orchestra Presents Soloists in 5th Season

TEANECK, N. J.—Henri Deering, pianist, will be soloist at the opening concert on Dec. 5 of the Teaneck Symphony Society, an orchestra of 70 players of which from 25 to 30 are professional musicians. Otto Radl continues as conductor and musical director.

Three concerts will be given during the fifth season of the ensemble. David Blair McCloskey, baritone, appears Feb. 20 and for the final program on April 24 no soloist has been selected, since the program may be all-orchestral.

Programs as usual will be given in the Teaneck H. S. auditorium with a seating capacity of 1,244. The board of directors this year is being enlarged from 9 to 15 members.

Elizabeth Philharmonic Offers Noted Soloists

ELIZABETH, N. J.—A departure from the usual symphonic program marked the opening of the tenth season of the Elizabeth Philharmonic Society, August May, conductor, on Nov. 14. Faust was presented in concert form with Louise Lincoln, Hilda May, J. Raymond Baines and Paul Shears as soloists.

Emanuel Feuermann, cellist, will be soloist at the Jan. 7 concert and Alexander Brailowsky, pianist, on March 10. The final concert on April 20 will have Joseph Szigeti, violinist, assisting. The concerts are given in the Masonic Temple which has a seating capacity of 1,000. Col. J. H. M. Dudley is the new president of the society, and Otto G. Sickert again is serving as treasurer and business manager.

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In answer to a great number of requests, Mme. Mario is holding for the first time a concentrated course for teachers from Dec. 18th through Jan. 8th, including lessons on technique, song and opera interpretation and style.

For information write Secretary, Mme. Queena Mario, 205 West 57th Street, New York, N. Y.

CAREENA'S CARICATURE OF HAROLD BYRNS, the young conductor whose transcriptions of symphonic works are performed frequently. Artur Rodzinski recently conducted the New York Philharmonic Symphony Orchestra at Carnegie Hall in the Byrns transcription of Smetana's Bohemian Dances. Lawrence Whisonant, young Negro baritone, discovered and coached by Byrns, was soloist on Armistice Day with the NBC Symphony, Leopold Stokowski conducting.

Ballet Russe Starts Newark, N. J., Series

By DOUGLAS HART

NEWARK, N. J.—The Griffith Foundation opened its major concert series, Nov. 10, with the Ballet Russe de Monte Carlo, presented in co-operation with the A' Kempis, The Contemporary, the Y. W.—Y. M. H. A., the College Woman's Club of Essex County and the College Club of the Oranges. There was a capacity audience of 4,000.

The series continues with Grace Moore, Dec. 15; the Schola Cantorum, Jan. 19: the Cleveland Orchestra, Feb. 9, and the New Friends of Music with Joseph Szigeti as violin soloist, March 23. Youth concerts scheduled are the Cleveland Orchestra, Feb. 9, and the New Friends of Music, March 9.

Sergei Rachmaninoff gave the first recital of the Griffith Music Foundation Series, at the Mosque Theatre. The audience of 4,000 exceeded the house capacity. A subsidy for the Foundation makes admission to these concerts as little as 20c a seat. The piano series further includes Artur Rubinstein, Horowitz, Petri, Mildner, and a two piano recital by Arthur Loesser and Beryl Rubinstein.

The first of ten weekly lecture recitals by Selma Stark, musician and speaker, took place recently in the Griffith Auditorium.

* * *

Castagnetta Opens Hackensack Club Series

HACKENSACK, N. J.—Grace Castagnetta, pianist, opened the initial season of the Sunday Afternoon Musicales in the Woman's Club Hall, Nov. 2. Miss Castagnetta's program included improvisations on notes chosen by the audience.

Mrs. Walter E. Ogilvie, of this city, is the founder of the series, having as its purpose the introduction of a type of informal recital new to towns in this area, in which the meeting of the artist is facilitated for the entire audience and encouraged at a tea following the program. Mrs. Ogilvie directed the Central Bergen Concert Series last year, presenting Ricci, Rosenthal and Grainger in Teaneck, N. J.

The attendance was one of the largest ever seen at a musicale in this hall. Scheduled for Dec. 7 is George Griffin, tenor, a soloist on the Columbia and NBC systems. Marshall Moss, violinist, will be heard Jan. 4, and Virginia Morley and Livingston Gearhart, will give a two-piano recital, Feb. 1.

* * *

Gilbert and Sullivan in Ridgewood

RIDGEWOOD, N. J.—The new conductor of the Ridgewood Gilbert and Sullivan Opera Company is Ralph Stoughton, succeeding George Sharp, who resigned due to increasing duties as supervisor of music at Suffern High School. Stoughton was the associate conductor, with Alberto Bimboni, of the company's orchestra last winter, when it concertized as the Ridgewood Little Symphony. He is a concert pianist and the organist and choir director of St. Elizabeth's Episcopal Church. The Yeomen of the Guard was presented at Glen Rock Junior High School, Nov. 27, 28, and 29.

* * *

BOGOTA, N. J.—The New Jersey Philharmonic Orchestra, Henri Pensis conducting, gave a morning concert at Bogota High School recently for the students.

Northern Valley Civic Music Association Active

ENGLEWOOD, N. J.—Three concerts remain in the series of five sponsored this year by the Northern Valley Civic Music Association. Josef and Rosina Lhevinne, duo-pianists, opened the season and were followed by Josephine Tumina, Metropolitan Opera soprano. On Jan. 14 Emanuel Feuermann, cellist, will be heard and on Feb. 11, Richard Bonelli, operatic baritone. The season concludes on March 25 when the Association presents the orchestra of the New Friends of Music. The programs are given at St. Cecilia's Auditorium, here, with a capacity of 1,000.

Bergen County Oratorio Society to Be Heard

TENAFLY, N. J.—The Bergen County Oratorio Society on Dec. 10 in Ridgefield Park H. S. will present Saint-Saens' Christmas Oratorio and the Bach cantata, Now Thank We All Our God. Frances Newsom, Janet Bush, Grace Ransom, Willard Amison and Bruce Boyce will be soloists. The society plans to present either Beethoven's Mount of Olives or Mendelssohn's St. Paul on March 25. Fred Semmens is conductor.

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—New York Times

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Capital Prepares Notable Premieres

(Picture on page 6)

By GERTRUDE EFFENBACH

WASHINGTON, D. C.—The National Symphony Orchestra entered its eleventh season in the nation's capital on Nov. 2, when José Iturbi, pianist, appeared as soloist, and Roy Harris' Accelerations, written expressly for the organization, was given its premiere. Dr. Hans Kindler, conductor, has enriched the repertory of the orchestra considerably this season, and with the thousands of defense workers added to the Washington scene—crowding to capacity all events, it is believed that the attendance records this year will be the biggest ever.

Of the new works added this year, seven are from American composers, four have never been publicly performed before anywhere; the one mentioned above was given its North American premiere, and four will be given their first Washington hearing.

American Series Featured

Albert Spalding played Samuel Barber's Concerto for Violin and Orchestra on Nov. 5. This work, heard for the first time in Washington, was an example of fine talent and distinct individuality. It was enthusiastically received.

The remaining American works, which will be added to the orchestra's repertory during its eleventh season, include Walter Piston's The Incredible Flutist; Gian-Carlo Menotti's Overture to Amelia Goes to the Ball; a Symphony by Arnold Cornelissen; Dai-Keong Lees's Prelude and Hula, and Hekel Tavares' Piano Concerto.

The world premieres include, in addition to Harris' Accelerations, Czech Rhapsody by Jaromir Weinberger, heard on Nov. 5, the Cornelissen Symphony, which won first prize in Dr. Kindler's contest for American composers last year; the score by Dai-Keong Lee, who was also represented—but by another work—in the same competition.

The Concerto by Tavares, one of Brazil's leading composers, will be introduced to his country by Guiomar Novaes, Brazilian pianist, and the National Symphony on Jan. 21.

Washington will hear for the first time, besides the Barber Concerto and the Menotti Overture, a Prokofieff Piano Concerto with Leah Effenbach, young American pianist, in the solo part, and the Busoni Violin Concerto with Joseph Szigeti as soloist.

In addition to the above, the National Symphony will play for the first time the Bruckner Symphony No. 4, the Shostakovitch Fifth, and a Suite by William Byrd arranged by Gordon Jacob.

Eminent Soloists

New works, of course, are not the only fare that National Symphony patrons will hear this year. Among the outstanding compositions of the classical variety that have been scheduled for performance are the Second and Fifth Symphonies of Beethoven, the Second and Fifth Symphonies of Brahms, the Cesar Franck, the Schubert C Major, the Mozart E flat, the Sibelius First, the Tchaikovsky Third, the Borodin Second and the Rachmaninoff Second; the Liszt E flat Piano Concerto (played by Iturbi on Nov. 2), the Mozart A Major (played by Spalding on Nov. 5), the Haydn D major Cello Concerto (Raya Garbousova, soloist), the Beethoven "Emperor" Concerto (Egon Petri, soloist), the Delius Piano Concerto (Percy Grainger, soloist), the Brahms Piano Concerto No. 2 (Rudolf Serkin, soloist), and such popular works as Grainger's In a Nutshell, Ravel's Daphnis and Chloe, Debussy's La Mer, Stravinsky's Fire Bird Suite, Rimsky-Korsakoff's Scheherazade, and the Suite from Shostakovitch's Lady Macbeth of Mtsensk.

There was offered for the sixth consecutive season—two performances with the Ballet Russe de Monte Carlo, on Nov. 19, and 20. Their repertoire in Washington this year has included the new Salvador Dali ballet, Labyrinth, and new Weinberger ballet, Saratoga and the newly revived Bogatyri by Borodin and Massine.

U. S. Navy Band Symphony in Weekly Concerts

WASHINGTON, D. C.—The United States Navy Band Symphony Orchestra, with Lieut. Charles Benter conducting, will open the winter series of concerts at the U. S. Marine Auditorium, here on Jan. 6. Symphony concerts will be presented each Tuesday evening through May 5.

Atlanta Box-Office Shows Great Gains

ATLANTA, GA.—Helen Jepson, Metropolitan soprano, opened the 1941-42 Music Club Artists Series at the Atlanta Woman's Club. A house crowded beyond capacity cheered the singer, and applauded her accompanist, Robert Wallenborn, in appreciation of a remarkably unhackneyed program.

The first artist on the All Star Series, Sergei Rachmaninoff, appeared at City Auditorium in his usual excellent form.

The great American interpreter of Wagnerian works, Helen Traubel, took local musicians by storm with her charming manner and her rich vocal eloquence. It was her first concert here. She appeared on the All Star Series, Nov. 10.

Entertaining the Atlanta Music Club at the first of its informal concerts in the ballroom of the Woman's Club, was Elizabeth Travis, the youthful Boston pianist. For this event, the audience unexpectedly overflowed the ballroom and half as many more were seated on the terraces, flanking the hall.

This is in keeping with the amazing response to local musical features. Advance ticket sales have broken all records. As a result, an added attraction to the All Star Series has been announced—Dorothy Maynor, soprano, to be heard in January, at the City Auditorium. This hall seats 5,200 people, and 4,600 season tickets have already been sold. EUGENIA B. HARTY

"....Dr. Kindler was accorded the most magnificent ovation in the history of the proms. He was brought back again and again amidst tornadoes of cheering."

—TORONTO (Ont.) Globe and Mail, Oct. 3, 1941

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VICTOR RECORDINGS: **The Brahms "Third" (M-762)** "It should add to the growing prestige of Dr. Kindler's orchestra. It is the newest recording of this great Symphony, and there will be many who will think it the best."—*United Press;* **Frescobaldi's "Toccato" (V-17632)** "A stunning performance."—*Philadelphia Inquirer;* other Victor recordings: **The Tchaikovsky "Third" (M-747); Enesco's "Roumanian Rhapsody No. 2" (M-830); "Two 16th Century Dutch Tunes" (V-18071).**

For engagements for the 1942-43 Season, wire or write to J. P. HAYES, Manager, Woodward Building, Washington, D. C.

Photo by Renato Toppo, N. Y.

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Cincinnati Eminent Among Ohio Music Centers

By MARIE DICKORÉ

CINCINNATI, O.—Historic Music Hall, noted for its fine acoustics and its Theodore Thomas traditions, put on a gala dress of Pompeian rose paint with ivory and pale-green and gold trim. Even the approach on Elm Street is dressed up with spots of green lawn set in the wide pavement and even a tree, a maple, has been planted by the entrance over which new lights emblazon the name of the musical director of the Cincinnati Symphony Orchestra, Eugene Goossens, and that of the soloist for the week.

The season sale was not affected by the defense program except perhaps to stimulate an increase in number of tickets sold before opening day, when the single subscription sale established a new high. All members of the orchestra are in their places and no changes in personnel have been occasioned by the national emergency. Erik Kahlson had been called in the draft last summer but was deferred and with the new age limit set will not be subject to call.

Goossens spent a pleasant summer at Biddeford Pool, Maine, and his musical activities there promise some fine new works to be heard later. He was accorded an ovation and fanfare at the opening concerts, and programmed Beethoven's overture, Dedication of the House, in honor of refurbished Music Hall.

Weinberger Symphony Premiered

The highlight of the program was the world premiere of Jaromir Weinberger's new Lincoln Symphony, a work which greatly pleased the audience and promises to become a favorite on symphony programs. Modern, yet with the melodic line which we all enjoy so much in Weinberger's works, the music unfolds a picture symbolizing Lincoln in various moods, with folk melodies woven into the pattern to recall poignantly the life and work of this great American. The movements are named, I—The Hand on the Plough; II—Scherzo Héroique, Presto; III—O Captain! My Captain!, and IV—Deep River, Maestoso. The work is dedicated to Eugene Goossens and the Cincinnati Symphony, and they gave it a superb performance.

The program closed with a beautiful reading of Dvorak's "New World" Symphony in commemoration of the 100th anniversary of the composer's birth.

These concerts are being broadcast to South America for the second season in the national program of Pan-American goodwill, and are also being heard this year by listeners over WSAI.

Soloists Appeal

Mieczyslaw Munz was wildly acclaimed by the audience at the second pair of Symphony programs for his marvellous playing of the Rachmaninoff Rapsodie on a Theme of Paganini. Sir Thomas Beecham's The Faithful Shepherd, suite of Handel excerpts, found much favor and is being repeated by request on out of town programs.

Bruna Castagna gave much pleasure with her luscious voice and artistic singing of operatic arias with the orchestra at the third pair of concerts. She is a great favorite here. On this program Goossens offered the well-orchestrated tone poem, Traffic, by Carl Eppert, who would have been highly gratified had he been present to hear the splendid reading of his new work.

The orchestra, under Mr. Goossens' baton, will perform 20 pairs of concerts in Cincinnati, besides five Young People's Concerts and four College Symphonic programs on Sunday evenings. The orchestra tours to 21 cities in 13 states for 23 concerts, hence it has a very full concert schedule, besides playing for four performances in December of the Ballet Russe de Monte Carlo.

Rose Dirman, American soprano, gave her first Cincinnati program before an enthusiastic audience. It delighted in her lovely lyric soprano and artistic singing of a program which ranged from Handel to Watts. The Gavotte from Manon and Mimi's aria from La Boheme (encore) were especially liked.

The United States Marine Band, Capt. William F. Santelman, leader, played a program of American music for the defense fund of U.S.O. and was warmly welcomed by a sold out house.

The College of Music Orchestra under the direction of Walter Heermann, first cellist of the Cincinnati Symphony, gave a Twilight Musicale at Alberly Manor, home of Mr. and Mrs. William Albers. Frank Zwygert, baritone, and Georgia Koppman, soprano, were the soloists.

Columbus Philharmonic Orchestra Led by Izler Solomon

COLUMBUS, O.—The Columbus Philharmonic Orchestra was organized in October, 1940 with these purposes in mind: to give Columbus its own orchestra with all the cultural advantages that only an orchestra can bring to a community; to perform the best of music within reach of every one through moderate admission fees; to present on its programs not only the accepted classics, but also lesser known works of the masters that are worthy of performance and contemporary works of interest and merit, especially those written by American composers, and finally to give Columbus musicians an opportunity for active music participation in a symphonic group.

Izler Solomon, conductor of the Woman's Symphony of Chicago and the Illinois Symphony Orchestra, has been appointed guest conductor for the 1941 season. The noted batonier travels from Chicago to Columbus weekly for rehearsals in preparation for the scheduled concerts. Recently he held auditions for all instrumentalists interested in becoming members of the symphony and has thus far organized a group of 85 players.

The Columbus Philharmonic Orchestral Association is headed by I. J. Stone and is composed of other leading business and cultural citizens of the city. The inaugural concert took place on November 25. The second is scheduled for Feb. 24 and at the last on April 21 the orchestra will have the assistance of a resident choral body.

Coshocton, O., Asked to Vote Tax for Band Shell

COSHOCTON, O.—In the recent municipal elections, voters were asked to provide a half-mill tax levy for two years to finance a band shell and recreation program. The shell, expected to cost about $9,000, would be defrayed by the tax proceeds (about $6,000) with NYA help. The levy, if granted, would also make possible concerts free to the public.

The Coshocton Symphony Orchestra, under Giovanni Baietti, opened its 10th season on Nov. 20. The orchestra, of about 75 amateur and professional musicians, gives two more programs on April 16 and June 11, in the Methodist Episcopal Church, seating about 600.

The concertmaster of the orchestra is Gilbert Roehm. The president is Walter Crawford; vice president, James Trigg; secretary, Janet Lacy, and treasurer, Frank Grandle.

Native Works Featured at Berea

American Composers' Festival at Baldwin-Wallace Conservatory

BEREA, O.—An American Composers' Festival will be presented on Dec. 6 and 7 at Baldwin-Wallace Conservatory of Music. The symphony orchestra of the college, 70 young people directed by George Poinar, head of the violin department, will be active in the festival. Dr. Howard Hanson, director of the Eastman School of Music, will be a guest conductor and will direct his own Romantic Symphony No. 2.

The matinee concert on the first day will include works of Walter Piston, Charles T. Griffes, John Alden Carpenter, George Chadwick, Francis Hopkinson, James H. Rogers, Arthur Whiting and David Stanley Smith. That evening Leo Sowerby, Jack Conklin, Edward MacDowell, Blair Cosman and Roy Harris numbers will be heard. Dr. Hanson's symphony concludes the festival on the afternoon of Dec. 7, when the other works programmed are Sowerby's second piano concert and Burnet S. Tuthill's overture, Bethlehem. Mr. Poinar will be soloist in Conklin's sonata for violin and piano with Joseph Brinkman collaborating. The latter will be the soloist in the Sowerby score. The A Cappella Choir and orchestra will be heard in Sowerby's cantata, Great Is the Lord, performed for the first time anywhere.

In addition to Mr. Poinar, faculty members participating include Dr. Carleton Bullis, Cecil Munk and Carl Schluer. The latter, head of the piano department, will be heard in MacDowell's Sonata Eroica. Other campus groups participating are the Women's Ensemble from the Vesper Choir and other chamber music groups.

GEORGE POINAR,
conductor of the Baldwin-Wallace Symphony Orchestra and head of the violin department of the Conservatory.

Grace Adams East in Recitals

Grace Adams East, trumpet virtuoso, was heard recently in a program for the Student Loan Fund at Toms River. Other appearances have been at Annapolis, Md., and Farragut.

GLENN DARWIN

Sings the Prince with the New Opera Company in Tchaikovsky's Pique Dame

"Glenn Darwin sang his air of renunciation with a simple manliness and tone quality that honored the singer and the song, and brought him an interruption of applause."—Olin Downes, New York Times

"Glenn Darwin put to his credit a bit of first-rate acting in the gambling scene . . . and sang his love song as well as we are likely to hear it sung."—Oscar Thompson, New York Sun

"Some excellent singing was done in the smaller roles, notably Glenn Darwin's Prince Yeletsky."—John Briggs, New York Post

"Glenn Darwin was a suave prince."—Douglas Watt, New York News

"Mr. Darwin was in good voice as the Prince."—Francis D. Perkins, New York Herald-Tribune

". . . . and especially Glenn Darwin as the Prince caught the spirit of the roles musically."—Henry Simon, PM

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Cleveland Sees Musical Enterprise Vastly Growing

By ROSE WIDDER

CLEVELAND, O. — As usual, twenty pairs of concerts by the Cleveland Orchestra on Thursdays and Saturday evenings are scheduled. Seventeen of these are under Dr. Artur Rodzinski's baton. During the conductor's guest appearance with the New York Philharmonic, associate conductor Rudolph Ringwall will conduct two pairs of concerts, while Efrem Kurtz, conductor of the Ballet Russe has been invited for one pair of concerts.

Soloists to appear during the remainder are Rachmaninoff, Artur Rubinstein, Leonard Shure, pianists; the duo-pianists Beryl Rubinstein and Arthur Loesser; Albert Spalding, Josef Fuchs, former concertmaster of the orchestra, and Zino Francescatti, violinists; Donald Dickson, baritone, and Leonard Rose, cello. In a special concert for the pension fund, an all-Tchaikovsky program with Alexander Brailowsky, soloist, will be given. The Ballet Russe has been engaged for four performances, with the Cleveland Orchestra in the pit.

Two series of Twilight Concerts of 8 concerts each, as well as three series of Childrens concerts, in co-operation with the Board of Education, serving 15,000 children of school age are to be under the baton of Rudolph Ringwall.

Three extensive tours will carry the orchestra through the East, the South and the Middle West.

ARTUR RODZINSKI,
conductor, Cleveland Orchestra.

The Cleveland Orchestra, under sponsorship of the WGAR Broadcasting Company, will present sixteen one hour concerts to the entire network of CBS, beginning Dec. 6 on Saturdays at 5 P.M. The series will be shortwaved to England and South America, and will be carried by stations in Canada. WGAR will assume the cost of the orchestra and the special facilities at Severance Hall. Dr. Rodzinski will plan the programs and conduct most of the music. Mr. Ringwall will lead several, one of these a children's list.

The various Fifth Symphonies (Beethoven, Sibelius, Shostakovitch and Tchaikovsky) as presented by Rodzinski and the Cleveland Orchestra in the first four concerts of the season filled Severance Hall with well deserved cheers.

Kern Score Applauded

There was also the premiere of Jerome Kern's pleasing medley music from Show Boat, arranged by the composer at Dr. Rodzinski's request. Gently raised eyebrows at this intruder in hallowed halls were just as gently lowered, as the well-known tunes emerged in well orchestrated fashion and even touched the heartstrings at times. The title of Scenario for Orchestra is probably a concession to the movie industry—for no apparent reason. The three part Mathis der Maler excerpt by Hindemith received an inspiring performance. Beethoven's First and Mendelssohn's Midsummer Night's Dream music rounded out an unusually brilliant concert.

At the fourth pair of concerts the new concertmaster, Hugo Kolberg, made his debut as soloist in a fine performance of the Tchaikovsky concerto, for which he was warmly applauded.

Women's Orchestra to Be Heard

An active season is planned for the Cleveland Women's Orchestra, which has just celebrated its sixth anniversary. Hyman Schandler, organizer and conductor of the 85 professional and semi-professional musicians, has the assistance of Mrs. John H. Moore as manager of its business affairs. Three local concerts are planned, the first at Masonic Hall in January, backed by an as yet undisclosed sponsor. In April the orchestra will appear in the series of Opportunity Concerts at Public Music Hall, sponsored by the Recreation Division of the city under J. Noble Richards, recreation commissioner. A third concert is planned.

Symphony Formed

A new organization, the Cleveland Heights Civic Symphony Orchestra, has been formed, with a personnel of 70 young musicians. Its leader is Robert Weiskopf of this city, who after being graduated from the Eastman School of Music, set about realizing his ambition of becoming a conductor. He is announcing his first concert, consisting of a Bach Suite, the Brahms Second Symphony and the Beethoven C minor Piano Concerto with the talented young pianist, Eunice Podis, as soloist for Dec. 10 at the Heights High School Auditorium. A large committee, backed by Mayor Frank C. Cain of Cleveland Heights, is backing the venture. Several other concerts are planned for the season. The orchestra has been engaged for five concerts at Cain Park this summer, with Mr. Weiskopf at the helm.

Philharmonic Orchestra

Organized for the purpose of furnishing a training ground for young musicians aspiring to a professional career, the Cleveland Philharmonic Orchestra under the baton of Karl Grossman, has placed twelve of its members with major symphony orchestras within the three years of its existence. Six of the young artists are now with the Cleveland Orchestra: Martin Morris, French horn; Martin Heylman, second flute; Fred Maresh, double-bass; Stanley Harris, viola; James Ceasar and Vincent Greicius, violinists. Others are: Alfred Zetzer, clarinet with the Kansas Symphony Orchestra; Irving Klein, cellist in the Pittsburgh Symphony; William Schoen, violist in the U. S. Marine Band; John Hlinka, violist in the Houston Symphony Orchestra; Robert Zupnik, oboe in the Cleveland Summer Orchestra, and Irvin Botnick, violist in the St. Louis Symphony. For the Cleveland season, three concerts are being planned with young local talent as soloists.

Cleveland Opera Theatre Plans

Under the artistic direction of Boris Goldovsky, an interesting operatic venture has been inaugurated in three Northern Ohio cities: Akron, Canton and Cleveland. These are completely independent and autonomous opera organizations for the sole purpose of training and encouraging local talent and sponsoring local performances in English. The presidents are C. Neil Starr, Akron; Thomas Jones, Canton, and Clarence S. Metcalf, Cleveland. Though independent of each other, these groups share the artistic and musical leadership of Mr. Goldovsky and the scenic equipment created by Cleveland's own Richard Rychtarik. In January the local company will be heard in Carmen and The Elixir of Love. The Canton company will present Faust and Pagliacci and Cavalleria Rusticana. In Akron the Opera Guild will stage Traviata.

Carmela Cafarelli and her opera company are rehearsing for a first English version of Mignon. Giuseppe Bamboschek will conduct the performance at Masonic Hall in January. Madame Butterfly will be sung in Italian, both title roles to be assumed by Miss Cafarelli Also under preparation are Rossini's Stabat Mater and Haydn's Creation at St. Paul's Church, which she will conduct.

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Toledo Launches Season

TOLEDO, O.—The new season opened on Oct. 27 with the initial concert of the second season by the Toledo Symphony Orchestra under the able leadership of George King Raudenbush, presenting a program both interesting and exacting. Paul Robeson, dramatic baritone, sang with the orchestra and a group of songs accompanied by Lawrence Brown. His was a stunning performance of the Death Scene from Mussorgsky's Boris Goduonoff in which the orchestra responded admirably. His four songs and encores were met with peals of applause, especially Ezekiel Saw the Wheel, in which Mr. Brown joined him.

Beethoven's Fifth Symphony, Five Hungarian Dances by Brahams and Wilson's "1849" Overture were the orchestral numbers, in which the organization showed great improvement over last season.

The opening concert for the season at the Museum of Art was a glorious one given by the Philadelphia Orchestra under Eugene Ormandy, Oct. 29. There was an amazing "build-up" of program from the Handel-Ormandy Concerto for Orchestra to the encore, an excerpt from Rimsky-Korsakoff's Christmas Eve. The players reached their climax in the performance of Rachmaninoff's Symphony No. 2. The novelty was Roy Harris' Three Pieces for Orchestra, which lightened the program and pleased the audience.

A. McL. T.

Dayton Philharmonic Opens

By BETTY A. DIETZ

DAYTON, O.—The opening program of the Philharmonic Orchestra season introduced as soloist artist for the first time in many years, Albert Spalding, who played Bruch's concerto for violin and orchestra. The orchestra is under Paul Katz.

Olin Downes, New York critic, and Mrs. Guy Gannett, president of the National Federation of Music clubs, were guest speakers at the annual dinner for the Orchestra Association members earlier in October.

Premier performance of the Stephen Foster Minstrellet was given recently, with proceeds from the program going to augment the fund used to provide a series of four free children's concerts by the Philharmonic. Choreography was arranged by Josephine Schwartz, soloist, for her Modern Dance group. Musical accompaniment for the ballet, based on Stephen Foster's works, was sung by a Negro choir directed by tenor Charles Higgins. He did the narrations for the performance of Miss Schwartz' Early American Suite and also the solo for the Ballad for Americans, which was also arranged for the dance.

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MEXICO

By VERNA CARLETON MILLAN

MEXICO CITY.—The Mexican Symphony Orchestra will open its 1942 season early in June. While it is still too early to speculate on the identity of the guest conductors, Carlos Chavez is understood to be negotiating with two prominent figures in this field.

The symphonic season runs about twelve weeks here with two concerts a week, on Friday night and Sunday mornings at the Palace of Fine Arts. The season usually coincides with the peak of the tourist rush. The orchestra, now augmented to 96 by the presence of various Americans, is probably the best of its type this side of the Rio Grande.

In past years we have had as guest conductors Ansermet, Klemperer, Stravinsky, Monteux and Beecham, presenting programs of classic and contemporary music, with particular emphasis on Spanish and Latin-American composers.

At the end of each season, Chavez invariably presents a few concerts at popular prices. This policy has met with great success and will be continued this year.

Opera Plans

The Opera of Mexico, which presented its first season last summer, is now at work on the 1942 repertoire. Whereas this year's repertoire was largely composed of German composers, Mozart, Wagner and Richard Strauss, the coming year will feature Italian opera. No definite dates have been set as yet, but it is probable that the opening will take place some time in June. Franz Steiner has been retained as director, with Carl Alwin as musical director.

Recitals

Alexander Brailowsky gave a series of recitals here in the Palace of Fine Arts, attended by throngs of enthusiastic admirers. Mexico is one of the few countries where male artists are showered with bouquets, and the somewhat startled but appreciative Mr. Brailowsky took innumerable bows amidst clouds of red carnations and violets tossed from the boxes. Brailowsky's programs were a veritable feast of romantic music. He played the moderns admirably and his interpretation of Debussy received ecstatic applause from the predominantly Latin audience. Other composers on the programs were Vivaldi, Scarlatti, Beethoven, Bach, Weber, Scriabin and Ravel.

Hurok's newly reorganized Ballet Theatre, sponsored by the Daniels Concerts, appeared here with various new ballets and a cast headed by Alicia Markova, Anton Dolin and Irina Baranova. Not having been sent press tickets, I am unable to give any first hand impressions, but from all accounts, the Mexican public is growing increasingly responsive to events of this nature, an encouraging sign for the future.

Dalrymple Artists Touring Latin America and U. S.

Winifred Christie, pianist, has returned to New York from a two-year stay in South America and Mexico. The Lener Quartet is now in Mexico City but returns for concerts in January. Hugo Balzo, Uruguyan pianist, is expected this month from Montevideo and will appear at colleges and universities. Tapia Caballero, Chilean pianist, now in Mexico City, comes here in January for a series of recitals sponsored by his government. Aurora Garibay de Serratos and Ramon Serratos, duo-pianists, from Mexico, appear in several New York recitals early next year. The A Cappella Choir of Bennett College, Greensboro, N. C., will give a Town Hall, New York, concert for their endowment fund early in January.

These artists are under the management of George H. Dalrymple.

MEXICO CITY'S GREETING TO ALEXANDER BRAILOWSKY when the pianist arrived at the airport there to play four concerts included one of its best known rhumba orchestras and a native "swing" singer who presented him with three Mexican rugs. Brailowsky, holding the rugs, had to increase the four to eight concerts.

HAVANA

By HUBERTO de BLANCK

HAVANA, CUBA.—This city is enjoying an excellent musical season. The prestige of the Philharmonic Orchestra has increased steadily every season since its affairs have been controlled by a devoted board of directors, known as Patronato Pro Musica Sinfónica. It is headed by Dr. Agustin Batista, whose untiring efforts in behalf of the orchestra have been invaluable.

Massimo Freccia continues as permanent conductor. The present season will include among other important features the local premiere of Debussy's La Damoiselle Elué. Greta Menzel, soprano, will be the soloist and the women's group of the Philharmonic Chorus, under Paul Csonka, will assist. Jascha Heifetz will appear for the first time with the orchestra on April 20.

Echaniz Guest Conductor

The only guest leader this season will be José Echaniz, Cuban pianist-conductor, who will be heard as soloist in Rachmaninoff's Second piano concerto. José Iturbi, pianist-conductor, Fray and Braggiotti, duo-pianists, and Orlando Barera, concertmaster of the orchestra, are also to appear during this season. The group of 90 professional players is supported by subscriptions and private contributions. The box office sale has been closed this year. The concerts are given at the Auditorium Theatre.

The Symphony Orchestra of Havana, directed by Gonzalo Roig, Cuban composer, will present its regular monthly concerts at the Auditorium. Francisco Godino, Cuban pianist, will be soloist on January's program in concertos by Bach and Schumann. Julian Orbon, young Cuban pianist, will play in de Falla's Noches en los Jardines de España. The orchestra is supported by subscriptions and ticket sales. Members of the Pro Arte Musical Society, by a special arrangement attend the concerts.

Government Backs New Orchestra

A new organization, the Symphony Orchestra of the Ministry of Education, made its bow last month. The event took place at the Anfiteatro, open-air theatre. Alberto Bolet, young Cuban violinist, founder and director of the ensemble, presented an interesting program. Mr. Bolet was given an ovation in which the Orchestra shared after Beethoven's Fifth Symphony. The ensemble is heard in a weekly broadcast. It is entirely supported by the Government, and admissions to the concerts are given free.

Denver Opens Its Orchestral Season

DENVER, COLO.—Horace E. Tureman, conductor of the Denver Symphony Orchestra, delivered an interesting program for the opening concert of its eighth season. It consisted of Mozart's Magic Flute overture, a Rameau-Mottl ballet suite, Prokofieff's witty suite Lieutenant Kijé and Dvorak's Carneval overture. Alexander Kipnis demonstrated his rare vocal and dramatic art in the catalogue aria from Mozart's Don Giovanni and the death scene from Boris Godounoff. The greatly pleased audience demanded several additional numbers.

The opening concert of the Denver Civic Symphony Orchestra's twentieth season presented two local artists, Waldo Williamson, composer, and Marjorie Hornbein, pianist, who performed the solo part in the Liszt A major concerto. Williamson wrote the incidental music to the performances of Ibsen's A Doll's House in Central City in 1937. From this score he presented a symphonic version entitled Fields and Fjords, based mainly on Norwegian folk tunes and revealing much imagination and intelligent workmanship. He conducted his opus in person. The mainstay of the program was Howard Hanson's "Romantic" Symphony, No. 2, the program closing with Liszt's Les Préludes. Both were conducted by Mr. Tureman with good effect.

Pro Musica presented Elsie Houston, Brazilian soprano, and James Sykes, pianist, in a program of South and Central American compositions at the Broadway Theatre. Miss Houston's informality and masterly grasp of her numbers found great favor with the audience, and Mr. Sykes demonstrated his popularity. Pablo Miguel was Miss Houston's efficient accompanist.

The Budapest String Quartet will be presented by Pro Musica in three gala concerts on Jan. 15, 16 and 19.

G. S.

Toledo Symphony Campaign Launches Season Successfully

By MARIE C. HARTOUGH,
Concert Manager

TOLEDO, O.—The Toledo Symphony Orchestra, formed two years ago with the American conductor, George King Raudenbush, as its permanent leader, opened its second evening subscription concert series Oct. 27 with Paul Robeson, Negro bass-baritone, as guest soloist, and with a capacity audience, the largest yet to hear the young orchestra, attending. The series is given in the Paramount Theater.

Ten days later the first concert of the morning series for young people, which Raudenbush also conducts, was given from the same stage, with nearly 3,500 public, parochial and private school children attending.

The evening concert climaxed the close of the orchestras first ticket and membership campaign, undertaken by the Toledo Junior Chamber of Commerce as its chief civic project of the year. It was designed to broaden the scope of the orchestra's program through widespread community support, both moral and financial.

Olin Downes, New York Times music critic, was guest speaker at the dinner which opened the symphony campaign, and the speaker for the closing luncheon was Walter W. Finke, president of the United States Junior Chamber of Commerce and director of Minnesota's social welfare division. The campaign, eminently successful, was conducted with 150 Junior Chamber workers in the field, assisted by an equal number of women members of the orchestra's women's committees.

Three concerts remain to be given in the regular evening series. These will be Jan. 19, with Zino Francescatti, violinist, as guest soloist; March 23, with Helen Traubel, Metropolitan Opera soprano, and May 4, with Jose Iturbi, pianist. In addition, the Toledo Symphony Society, sponsors of the orchestra, will present Nelson Eddy in a benefit recital Feb. 23, to aid the orchestra's general operating fund.

Lansing, Mich., Has 10 Per Cent Gain in Ticket Sales

LANSING, MICH.—With advance ticket sales already 10 per cent higher than last year, the Lansing Symphony Orchestra inaugurated its 11th season on Oct. 26 under Romeo Tata, who recently succeeded Pedro Paz as conductor. The orchestra personnel consists of 65 players, including 50 amateur musicians. The opening program featured Ballad for Americans and enlisted the choral support of 60 voices from the Lansing Central, Lansing Eastern, and East Lansing High School choirs with the Philharmonic Male Quartet of Chicago.

Three other programs will be presented on Dec. 2, Feb. 10, and April 14. Rudolph Ganz, pianist, appears on Dec. 2, and the Virgiline Simmons Ballet, Feb. 10. The soloist attraction for April 14 will be announced later. All of the programs will be given in the Eastern High School Auditorium, seating 1,660.

The new president of the Orchestra Association is O. W. Mourer; the business manager is Mrs. Malcolm F. Denise.

Detroit's Music Surmounts Labor Crisis

DETROIT, MICH. — Fourteen Thursday night concerts, six matinees, eight popular-priced Saturday evening programs and six Saturday morning events for Young People make up the active schedule of the Detroit Symphony Orchestra this season.

The conductors include Bruno Walter, who officiated at the opening events on Oct. 16 and 23; Howard Barlow, director on Nov. 6; Burle Marx, who presided on Nov. 13; Victor Kolar whose bow will be made on Dec. 4 and who concludes the series on March 5; Sir Thomas Beecham, Reginald Stewart, Tauno Hannikainen, Desire Defauw and Herman Adler.

Four programs were given in connection with the appearances of the Ballet Russe de Monte Carlo with Efrem Kurtz conducting. The twelve productions were presented on Nov. 27, 28 and 29.

Eminent Soloists

Soloists at the regular series include Joseph Victor Laderoute, tenor; Elsie Houston, soprano; Sergei Rachmaninoff, pianist; Helen Traubel, soprano; Betty Humby, pianist; and Adolf Busch and Ilya Schkolnik, violinists.

Miss Houston, Mr. Busch and Miss Humby are also listed for the six matinees with Messrs. Walter, Marx, Hannikainen, Defauw and Sir Thomas as the conductors. Mr. Kolar conducts the Young People's series with Edith Rhetts Tilton as lecturer. Seymour Lipkin, pianist; Betty Martin, soprano; and Sigurd Rascher, saxophonist, are the soloists.

Mr. Kolar also presides at the Saturday night pops with Storm Bull, Sidney Foster and Bendetson Netzorg, pianists; Beal Hober, soprano; Georges Miquelle, cellist; Joan Fields, violinist; Frederick Jencks, baritone; and Rascher as soloists. The final one of these programs on March 7 is scheduled to be a Detroit Composers Night sponsored by the Bohemian Club of Detroit.

New Scores Listed

The ensemble gave the world premiere on Nov. 13 and 14 to Burle Marx' Theme, Variations and Passacaglia and also to Weinberger's A Bird's Opera. Kolar conducted the latter. On Nov. 1 the first local performance was given to Charles Wakefield Cadman's Pennsylvania Symphony, under the Kolar baton and Mr. Barlow on Nov. 6 played the first local hearing of Deems Taylor's suite from Peter Ibbetson.

VALTER POOLE, conductor of the Michigan Symphony.

Other American composers to be featured during the season are Walter Piston, Henry Cowell, Leo Sowerby, Charles Griffes, John Powell, George W. Chadwick and Jack Frederick Kilpatrick, the latter an Oklahoma Indian.

Union Flurry Ended

Following afternoon and morning rehearsals, made necessary by the dispute between the local Musicians Union and the Symphony Society, the Detroit Symphony Orchestra launched its 28th season on Oct. 16, Bruno Walter conducting.

The program was a personal triumph for the guest leader. Walter had told the men when he entered for the morning rehearsal that he never "thought tuning up could be so beautiful." The players likewise seemed glad that the controversy had been so quickly adjusted when the management of Masonic Temple, as represented by C. W. Van Lopek, stepped into the breach and decided to underwrite the additional week which the union demanded.

Detroit turned out in gala mood for the concert, and Walter gave them readings which they will long remember. Haydn's G major symphony (No. 92) opened the program, after the National Anthem, and the conductor's delineation was one of complete understanding of style. Strauss' Don Juan won an ovation for orchestra and conductor, but it remained for Beethoven's Eroica Symphony to prove the highlight. The audience momentarily was spellbound by the sympathetic and sensitive offering of this work by conductor and men.

Michigan Symphony Led by Valter Poole

Valter Poole, in addition to conducting the various series of the Michigan Symphony, will direct the programs of the Detroit Edison Company Concert Orchestra.

The Michigan Symphony recently gave the first of four concerts opening the Detroit Jewish Community Centre's series. Barbara Chadwick, pianist, made her Detroit debut. Jascha Schwarzman, cellist of the Detroit Symphony, was the other soloist. The orchestra has also started its series of afternoon concerts on the first Sunday each month in Pierce Junior H. S., Grosse Point. Three concerts are planned for the Detroit Art Institute, sponsored by the Tuesday Musical, Pro Musica and Music Study Club.

A series of 20 educational concerts will be given for school children of Dearborn and repeated for those in Grosse Point. The orchestra continues its services in the various camps for soldiers and sailors in the Detroit area.

Grand Rapids Founds Junior Symphony

GRAND RAPIDS, MICH.—Now in its thirteenth season, the Grand Rapids Symphony Orchestra of 85 musicians is presenting seven concerts this year. Percy Grainger was soloist at the initial concert and Giovanni Martinelli, operatic tenor and new artistic director of the Chicago Opera, was heard at the second. Others scheduled to appear during the remaining concerts are Ilya Scholnik, on Jan. 16; Dalies Frantz, pianist, Feb. 20 and Gladys Swarthout mezzo-soprano, on April 17.

Thor Johnson is permanent conductor and musical director, with L. D. Bullard as associate conductor. Hugh MacMillan is manager, and Theo. J. Beyne assistant manager. An audience of about 5,000 is available for the concerts, given in the Civic Auditorium.

Palmer Quackenbush, new conductor, plans two concerts for the Junior Symphony Orchestra. The ensemble will appear also with the parent organization at the Christmas concert on Dec. 19. Sponsored by the Grand Rapids Symphony Society, the junior orchestra comprises 75 post-high school musicians between 16 and 25 years of age.

Mr. Johnson discussed Schumann at the November meeting of the newly organized Women's Committee, headed by Mrs. Frederick J. Vogt. Harriet Johnson gave the opening lecture.

James H. Sheppard is president of the Symphony Society.

Ann Arbor Civic Ensemble Popular

By PHILIP O. POTTS

ANN ARBOR, MICH.—The Ann Arbor Civic Orchestra of 45 players, organized as an all-city music project under the municipal Department of Recreation, opens its season on Dec. 7 with a concert for the Washtenaw County Federation of Woman's Clubs. It is composed of music teachers, amateurs and semi-professionals and affords musical recreation and training to its members. No renumeration goes to director or players.

Local artists have served as soloists, including Burnette Bradley Staebler, Grace Johnson Konold, Thelma Lewis and Grace Wilson, sopranos; Hope Bauer Eddy, contralto; and Roy Baughman, baritone.

On Jan. 23 and 24 the annual Evening of Ballet will be offered with 100 dancers; and on Feb. 23 Civic Music Night, an annual event, will be observed. A program is also planned for March. On April 26 a joint concert will be given with the Monroe Civic Orchestra. On May 3 the ensemble participates in the massed orchestra festival at Detroit, and on June 11 gives a concert at West Park Music Shell. Unless otherwise planned, the concerts are given in the auditorium of Ann Arbor H. S., seating 1,000.

Joseph E. Maddy and William Champion are directors and Max Aupple, president of the Civic Orchestra. This writer is the manager and also acting president of the recently formed Michigan Civic Orchestra Association which is planning the May 3 festival. Margaret Forsythe is secretary and treasurer.

Kalamazoo Orchestra Personnel Reduced by Draft

KALAMAZOO, MICH.—With a lowered income as a result of the defense taxes, the Kalamazoo Symphony Society has launched its twenty-first season. Herman Felber, conductor, is fulfilling his eighth season in that capacity.

Because of the draft, the personnel has been reduced from the normal quota of 85 to 78 musicians. Of the seven concerts, given monthly on Sunday afternoons in Central H. S., seating 2,600, one will be all-orchestral. Artur Rubinstein, pianist, and Isaac Stern, violinist, have been engaged as soloists. At the special Christmas concert in December a chorus of 300 children will assist in Pierné's Children at Bethlehem. In January the winners of the annual auditions will appear. Alex Lasiuk, first horn, will be the soloist at the March concert in the Strauss concerto. Mrs. Harry M. Snow is manager of the orchestra.

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Minneapolis Leads Vigorous Twin City Activity

By EARLE G. KILLEEN

MINNEAPOLIS, MINN. — The Twin Cities are vigorously maintaining their high position as music centers, with every organization devoted to the advancement of music carrying forward its program in high gear. Organizations interested in concerts are offering unusual attractions to a public which has already demonstrated with capacity audiences that music is a potent and practical morale defense. In the face of decreasing general college attendance, the conservatories and college music departments of this region report most encouraging enrollment of music students.

The Northwest's exceptional asset, the Minneapolis Symphony Orchestra, with Dimitri Mitropoulos, as conductor, and Arthur Gaines as manager, offers a season of sixty-seven concerts, —thirty-three at home and thirty-four on the road. Great names grace the programs of the home concerts. Violinists include Carroll Glenn, Menuhin, Szigeti and Harold Ayres, pianists by Horowitz, Rubinstein, Kilenyi and Levant, singers by Tibbett, Swarthout, Baccaloni, Marian Anderson, Charles Kullman, and Lilian Knowles, and cellists by Piatigorsky and Nicolai Graudan. During the period when Mitropoulos conducts the New York Philharmonic, Vladimir Golschmann and Bruno Walter will conduct here as guests.

Already three concerts of the thirty-ninth season have been given with Mitropoulos in superb form, the orchestras improved and the huge audiences warmly enthusiastic.

DIMITRI MITROPOULOS, conductor, Minneapolis Symphony.

University Course

Another important force in the concert field is the University of Minnesota Artists Course under the management of Mrs. Carlyle Scott. Rachmaninoff appeared as the first recitalist on Nov. 4, with the following artists scheduled later: Bidu Sayao, Nelson Eddy, Rudolf Serkin with the Busch String Quartet, Heifetz, and the Metropolitan Quartet (Antoine, Branzell, Jagel and Brownlee). The attendance at these concerts test the capacity of Northrop Auditorium, 4,800 seats.

The St. Paul Schubert Club never fails to present great and interesting artists on its evening course and has announced for this season Zino Francescatti, violinist (heard by a large audience Oct. 28 in the Auditorium Theatre), Carmalita Maracci and her dance group, the Budapest String Quartet, Yves Tinayre, tenor and Reginald Stewart, pianist. To this series is added a series of twenty afternoon and evening programs.

The St. Paul Civic Opera makes a distinct contribution to the defense morale of the million persons in this community with three light operas, Romberg's The New Moon, Friml's Rose Marie, and Herbert's Sweethearts. The first was given in October, with the same excellence in every detail that marks every production of this organization.

The Thursday Club of Minneapolis, under the inspiration of its president, Mrs. H. S. Godfrey, plans a full series of concerts by local musicians, a special Mozart program by Marvel von Loewe, soprano, Edna Michalson, pianist, and Beata Blood, violinist, in December and a recital by Suzanne Sten in January.

The following of the Apollo Club, under the direction of William MacPhail, has increased to the point where each program must be repeated; and the Lyceum Theatre is now filled twice. The first brace of concerts occurs Dec. 9 and 10, with Helen Jepson as soloist.

Numerous other groups are actively producing music and it may be said definitely that here high artistic standards are rewarded by black ink in the box-office.

Duluth Features "Pop" Concerts

DULUTH, MINN.—The ninth season of the Duluth Symphony Orchestra includes six Friday evening subscription concerts with nationally known soloists. In addition to the regular series, there will be the usual children's and "pop" concerts, and out-of-town engagements. A three-day choral festival will be given in the spring. The orchestra again will be under the direction of Paul Lemay, who during the past summer conducted concerts and broadcasts in Portland and San Francisco.

The season opened Nov. 21 with Grace Moore, soprano, as guest artist. On Dec. 19 Mr. Lemay will present a special orchestral program featuring Christmas music. Ossy Renardy, 19-year old violinist, will appear on Jan. 23. Feb. 20 will again present an orchestral concert. The March 20 program will present the Duluth pianist, Miriam Blair, in the Rachmaninoff Second Concerto. Concluding the series will be Fray and Braggiotti, duo-pianists, who appeared in Duluth two years ago. As in former years, Mr. Lemay will include in his programs several American works.

The Duluth Junior Symphony Orchestra, which was organized last year, will resume rehearsals this fall under the direction of Mr. Lemay. This orchestra is a training ground for young musicians who seek symphony experience, and for prospective members of the senior symphony.

Plans are being formed to hold pre-symphony lectures before each concert, including illustrated comments on the programs by persons well known in Duluth musical circles.

Kenosha, Wis., Symphony Orchestra Conducted by Czerwonky

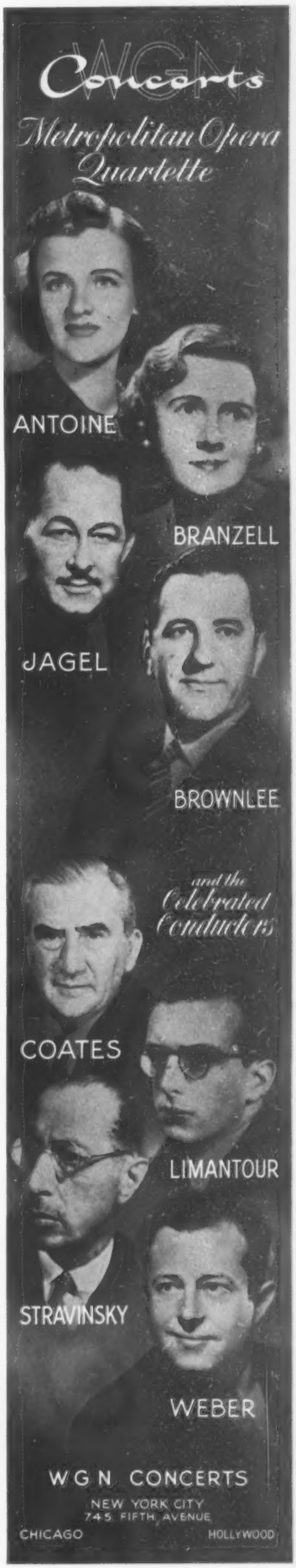
KENOSHA, WIS.—The premiere performance of the Kenosha Symphony Orchestra took place March 14, 1941, with a personnel of seventy members. It is directed by Richard Czerwonky, for many years a resident of Chicago, where he organized the Philharmonic Orchestra. Four symphony concerts are given in the Mary D. Bradford High School Auditorium, whose capacity of 1600 is taxed at each concert and hundreds are turned away. This season's concerts opened on Nov. 24. Others are scheduled for Jan. 16, Mar. 13 and May 1.

The Kenosha Symphony Orchestra is under the guidance of the Department of Public Recreation and the Board of Education and is supported in part financially by patrons and patronesses and civic leaders of the city. At each concert outstanding soloists assist the orchestra. Conductor Czerwonky is given full leeway as far as programs and soloists are concerned; yet he collaborates with the board in the choice of programs and of assisting artists.

Lawrence College Series Sold Out

APPLETON, WIS.—Ruth Draper opened the 1941-42 Lawrence College Artist Series when she appeared in Appleton for the first time on Nov. 7. Miss Draper played to a full house, all season tickets to the Artist Series having been sold for over a month. Three days after the 1,500 season tickets went on sale, there were less than fifty scattered seats remaining. These were exhausted soon after. Never in the long history of the Artist Series can Carl J. Waterman, dean of the Lawrence Conservatory, remember any such demand for tickets. The series this season also includes appearances by Marian Anderson, Gyorgy Sandor, Efrem Zimbalist, and the Lawrence College A Cappella Choir.

THE KENOSHA SYMPHONY ORCHESTRA, and Richard Czerwonky, conductor.



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New York December 1, 1941 No. 3044

America Turns to Music

The annual Orchestral and Operatic Issue of the Musical Courier this year is issued amid conditions akin to actual war days.

It might be well to ask: "What effect is this state of alarum having upon our country's artistic life? "

The Musical Courier can provide an answer. America is again turning to music, as during World War No. I.

When the Chicago Symphony Orchestra observed its jubilee season last year, some might have felt that this was a lone indication of interest in symphonic music. This season, New York's Philharmonic-Symphony Society is celebrating its 100th anniversary. And on its programs are appearing the compositions not of writers of a past era, but of contemporary and native Americans.

In many ways, the nation is indicating its interest in musical affairs. In the words of Mayor Howard W. Jackson of Baltimore, it is being revealed on all sides that music is "a vital factor in both amusement and recreation." That city is observing the 25th year of its contribution, from municipal funds, for the maintenance of a municipal orchestra. In San Francisco, the city budget this year is alloting more than one-tenth of one per cent for music, an estimated total of $85,000 out of its tax funds. In Ann Arbor, Mich., the orchestra is an all-city one: in Salt Lake City, the Utah State Symphony again is co-operating with the Music Project of the WPA and subscriptions for its season show an increase of 30 per cent over last year.

To enumerate the list of municipalities where subscription lists and attendance reports show an increase would require additional pages: these facts are revealed, however, in the various reports to the Musical Courier. It is enough to say that the $60,000,000,000 defense budget of the Nation is resulting in a musical boom from coast to coast.

Our orchestras are proving that their audience is not confined to the concert halls, to their local cities, to the localities which they visit. It is indicated from reports of the broadcasting networks that practically every major ensemble will be heard over the air during the season. Noted organizations such as the New York Philharmonic, the Philadelphia and the Rochester Philharmonic, are making regular weekly broadcasts. The audience of 20,000,000 which listens to the radio wants the best in music.

On the radio are heard, too, some performances of leading opera companies, from the West Coast to the Metropolitan in the East. From excerpts to complete operas, these broadcasts evidence the fact that the American audience knows and likes its opera.

That there is a growing tendency to give such performances in English is also demonstrated by the change in our operatic bill of fare. Four works are to be sung in English this year at the Metropolitan: Rochester and Philadelphia continue their policy of presenting opera in the language of the listener. St. Louis is another instance of this.

In Chicago, there has also been a change toward a greater popular appeal of opera. Fortune Gallo, pioneering impresario who brought opera to the hinterlands, has been called to assume the general management of its lyric company. Giovanni Martinelli, long a favorite in that city as well as at the Metropolitan, is his artistic director in the movement toward making opera available for all.

Nor must our other musical organizations be overlooked in any summary of the new musical year. All have been vital factors, all have played important roles. Tribute to them is paid in the statements of many orchestral conductors and managers, as revealed in this issue.

The music clubs, fraternities and other societies play a dominant role. This year, for example, Delta Omicron is observing its 32nd anniversary. Its record of notable achievement is illustrative of what such musical organizations have done; but it also is prophetic of the future.

Has the war affected this country? It has, but in a manner which few would have dared prophesy even a decade ago. For America has indeed turned to music.

• • •

Spicing the Baton

Every season has its fashions in orchestral programs. Looking back over old files, one finds that in one year the cognoscenti are agog over the local premiere of a Mahler symphony requiring a modest 1,000 performers. The echoes of this monster performance having died away, there is quite as great anticipation about a Stravinsky opus requiring soloists, chorus and orchestra to palpitate in strange intervals.

Where are the sensations of yesteryear? The Honegger Pacific 231, realistically depicting the puffs and snorts of a symbolic locomotive's soul? Or that droll menagerie of Saint-Saens, The Carnival of the Animals? Last year it was Prokofieff's Peter and the Wolf, with a reciter telling the amusing fable of a fearless Russian urchin. This year, what?

Other seasons bring us Strauss opera in concert guise, wherein a laboring soprano contrives to outpoint a particularly strong orchestra. Or there is a bevy of dancers dipping and gliding to something by Debussy. Or a soloist on some instrument such as the harmonica is conjured forth to cope bewilderingly well with Bach. Perhaps a maestro of the swing realm is induced to show his versatility in playing Mozart on a reed instrument, followed by a "jam" session. The result is the same—attainment of novelty, the luring of greater patronage.

Conductors, who bask in the fierce light of the popular gaze, may be forgiven for taking thought on how to make their ministrations most compelling. These musical champions are plagued almost to a man—or woman in the case of skirted colleagues—by the problem of keeping their concerts ever varied, new and intriguing. If they neglect this factor, there are likely to be repercussions, such as letters to the newspapers, dropping off in subscription lists, or the encroachment of more dominant baton personalities.

Cartoon by Farlow

"Buy a ticket to the opera, lady. There's a cute little number there tonight called Salome."

In these searches for the new, they are abetted by orchestral managers, who relish a furore as well as any one, and whose business sense will usually espy from afar the values in a first-class novelty.

Ever since P. T. Barnum catapulted Jenny Lind into a sizable sensation at her American debut in Castle Garden (1850), canny impresarios have been seeking the thrill that draws dollars from the American public.

Long before that, there were conductors and managers who sought by means not invariably subtle to inject a fillip into music-giving, to fascinate the patrons by devices sometimes far removed from the purely melodic.

In Charleston, S. C., in 1773, they were already popularizing music in order to tempt the reluctant buyer. One Humphreys advertised a concert in the South Carolina Gazette, at which the prime attraction between the numbers or "acts" was a certain Mr. Saunders, a magician.

As late as 1792 the same worthy, who seems to have enjoyed a phenomenal popularity, was interspersing performances on the musical glasses with "exhibitions of equilibrium."

• • •

We are at present undergoing a wave of recitation to music, since America is in the throes of a great patriotic awakening. Texts proclaiming our independence and determination to fight for freedom are being turned out rapidly, whether sung by soloists, intoned by choruses, or spoken by actors trained in declamation, from A Ballad for Americans to more recent efforts by a legion of composers.

But the actual newness of this tendency is debatable. In many ways we are reverting to the feelings and thoughts that marked America's pioneer days. We are even reviving some of the stirring music of Colonial America, and finding it amazingly fresh and strong after nearly two centuries.

The early patriots of America were great builders; they used Music as a vital force in expressing the sentiments of the hour—which seem in retrospect to be those engraved for Eternity.

And while they were seeking, or perhaps unknowingly possessed, originality in their musical endeavors, they were also shaping a future for their descendants that it is our privilege to bulwark and secure.

VARIATIONS

By Leonard Liebling

Maurice Aronson, long engaged on his biography of the late Leopold Godowsky, is completing its final chapters, and that's good news to admirers of one of the greatest of the keyboard kings. No pianist need be told what Godowsky did on the piano and for the piano. But it might here be mentioned to most of his eminent living colleagues that their public neglect of Godowsky's monumental transcriptions and the best of his original compositions, is not far short of a disgrace.

Having seen no advance proofs of Aronson's book, I wonder whether it includes two stories he used to tell about phenomenal musical memory. Aronson acted for many years as Godowsky's assistant and amanuensis and lived with him in Europe and America. On one occasion the master was just leaving Paris for Chicago where he had been engaged by Theodore Thomas to play Chopin's E minor concerto with the Chicago Orchestra. A few hours before sailing time, came a cable from Thomas asking for the Liszt A major concerto instead of that by Chopin. By chance Godowsky's extensive repertoire did not include the Liszt work and Aronson hastily procured a copy for him which he handed Godowsky as he boarded the train for Cherbourg. During the sea journey he secluded himself in his pianoless cabin and memorized the concerto visually. Arrived in New York after a delayed trip, Godowsky rushed for the Chicago express and reached that city just in time to catch the rehearsal. Somewhat nervous, he made one wrong entrance and Thomas remarked sarcastically "Is that how artists win sensational triumphs in Europe?" Afterward the conductor learned how Godowsky had "studied" the concerto, and he embraced him and apologized profusely for his unkindness.

The other anecdote concerns Josef Hofmann at a time when he and Godowsky were neighbors in Berlin. Leopold played his just completed Fledermaus (Joh. Strauss) transcription for Josef, who followed the written manuscript closely, and delightedly insisted on a second performance, and after dinner, even a third. The rest of the evening Josef seemed somewhat abstracted and went home quite early.

A few days later Godowsky met Hofmann's father in the street, who said to him "What have you done to Josef? For hours he plays nothing but your Fledermaus from beginning to end, like one obsessed." "How is that possible when I have the only copy of it?" asked the composer. Immediately he telephoned to Josef repeating what he had just heard, but was assured by him that "My doting Papa exaggerates grossly, and I'll come right over and prove it."

Aronson says, "I shall never forget the expression on Godowsky's face when Hofmann arrived a short time later, went to the piano and unfolded the enormously complex and difficult composition from memory, with absolute correctness of notes and modulatory and contrapuntal scheme, making only some very slight deviations in the outlines here and there. Godowsky declared that it was the most amazing feat of memory he ever had witnessed and that he felt sure no one else could duplicate it. Indeed a high compliment from one mnemonic genius to another!"

Hosannahs to the New York municipal broadcasting station WNYC for its Godowsky memorial program on November 21. His nephew Leonard S. Saxe, delivered a feeling eulogy, and Dr. David Saperton, Godowsky's son-in-law, gave stunning piano performances of the master's transcriptions of Albeniz's Triana and Strauss' Kuenstlerleben.

* * *

Jerome Kern's music recently at the New York Philharmonic gave keen delight to those of us who think that a lovely melody is a lovely melody no matter where performed. Or, as Artur Rodzinski put it: "If it is appropriate for a symphony orchestra to play Austrian Strauss waltzes, it is certainly appropriate to play the American light music by Jerome Kern." His Show Boat is a classic of its kind, with tunes as nostalgic as Stephen Foster's, and more patrician than those of Herbert, Sousa, Gershwin and Berlin. 'Ol Man River will live longer than the most pretentious symphonic work so far written by an American composer.

* * *

Dorothy R. (I cannot decipher the full name) writes from Cincinnati: "I thought your readers might appreciate the attached item from the Cincinnati Enquirer of November 10. I have mentally been trying to cast these people in Carmen! Personally I think there would be more than a mere bull fight":

First program of the Chicago Opera Company season will be broadcast at 11 o'clock tonight over WKRC. Gladys Swarthout, Richard Bonelli, Lawrence Tibbett, Giovanni Martinelli, John Charles Thomas Grace Moore, and Nino Martini will appear in "Carmen."

* * *

The War Department issues a bulletin as of November 15: "Tests to determine the musical preferences of the average soldier will be made soon by the Army. His reactions to recorded musical programs will indicate whether he prefers Brahms or Boogie-Woogie." (What's your guess? . . . So is mine.)

The tests, in preparation at Fort Belvoir and Fort Meyer, Virginia, are to include "classics, light opera and popular pieces by contemporary composers. If reaction to these concerts shows that the soldiers wish to supplement juke-box jive with more serious music, the Morale Branch will attempt to expand such programs to other camps and stations."

* * *

Playing truant from concerts I dropped in at one of the Loew theaters to see a picture and the stage show. One of the acts was Paul Draper's quite original dancing, exquisitely in consonance with the music. As an encore he did some of his graceful steps and movements to—the famous little classic Toccata by Paradies!

* * *

92 Hamilton Terrace
Yonkers, N. Y.

Dear Variations:

My sister and I are very much interested in completing our collection of Ignace Jan Paderewski's recordings made in this country. We lack two:

Victor Record 6388—La Bandoline—Couperin; Warum?—Schumann.

Victor Record 6448—Etude in C Sharp Minor—Chopin; Mazurka in A Minor—Chopin.

It is impossible for us to obtain these records from the Victor Company in Camden, New Jersey, and we have tried many record stores but have been unsuccessful.

The only way we shall be able to secure these records is through someone who has them in his possession and who is willing to part with them.

We should appreciate it very much if you could publish this request in VARIATIONS which has such a large circulation among musicians.

Yours very sincerely,
(Miss) Helen Meyers.

* * *

Bewildering are the increasing weddings of popular music with that of the masters. So much so in fact, that one becomes considerably mixed whether the process is popularizing the classics or classicizing the popular.

Another phase appeared recently in New York at the Museum of Art Coffee Concert when Maxine Sullivan, jazz singer, and Sylvia Marlowe, concert harpsichordist, joined in a medley of rhythmic Broadway numbers. The alarming part of it was that Miss Marlowe made the harpsichord sound attractively hot.

* * *

From the private life of a prima donna, as confidentially reported by Eugenia Bridges Harty, Musical Courier correspondent in Atlanta, Georgia:

"Lingering in Atlanta a few days following her concert, Helen Jepson was entertained by her many friends here. Expressing her preference for picnics, as opposed to pink teas, the soprano gave a dozen guests (invited to Mrs. Hal Davison's country place for hamburgers) a glimpse of her enormous matched topazes—her birthstone. These she wore with trimly tailored tweeds of the exact same color. Clad in this spectacular outfit, her famous tresses arranged in a high pompadour, she nibbled the picnic fare, fed the ducks, and later on caught a fish, which she skillfully extracted from the hook with veteran nonchalance."

* * *

Another sub-rosa communication, this from Irving Schwerké: "At a Koussevitzky concert here in Boston not long ago, while Till Eulenspiegel was in progress, someone in my vicinity remarked how like certain details in Dukas' *Apprenti Sorcier* are a number of features in the Strauss opus. In fact, I recall hearing it related that on one occasion, Strauss said to Dukas, 'I like the orchestration of your *Apprenti*. No doubt you got the idea of using the woodwind to support the violins in their upper register from my Till Eulenspiegel'. To which Dukas' only reply was a smile. In one of my visits with Dukas I reminded him of the incident and asked why he did not point out to Strauss that the *Apprenti* was composed in 1892, while Till was not written until 1895? 'Why complicate life?' was all that Dukas answered.

* * *

Boston, November 16, 1941.

Dear Variations:

Here is another example for your collection of translations of foreign titles:

Rêve d'Enfant, by Ysaye, appearing on the program of a violin recital as The Raving Infant.

Yours,
G. E.

I don't believe it. Whose recital, and when?

* * *

Commenting publicly at the November 18 concert of the NBC Orchestra, the educative Stokowski said of the first movement of Shostakovich's Sixth Symphony: "It is introspective, like a man talking to his soul." It's a good trick if you can do it.

* * *

Not so difficult is Hildegard Junge's achievement, advertised as "Beloved Radio Contralto and Pastel Artist." A billboard of her Town Hall recital on November 11 announced that "She sings and paints."

* * *

Our former co-worker, Ludwig Wielich, calls attention to an item in the New York Times of November 13, "Events today: The New York Philaharmonic Orchestra, Bruno Walter conducting." Wielich adds: "Just what does the 'aha' stand for?"

* * *

Nearly $144,000,000 was bet in the mutuel machines at the horse races in New York State during the season just ended. We musical boys and girls evidently are in the wrong profession.

* * *

Ish-Ti-Opi, Indian singer (and a first rate story teller) has a priceless anecdote about the late Chaliapin, famed Russian baritone who was offered an engagement to sing at a morning musicale in New York. "At what time do I go on?" he asked. "About 11:30 A.M.," was the answer. "Good God," shouted the Great One, "at half past eleven in the morning I can't even spit."

Did my aged eyes deceive me, or was that really Toscanini I saw at one of the night spots listening raptly to the band playing jazz? It must have been he, for he applauded the leader, and only a truly great conductor would do that for a great colleague of the baton.

• • •

While in the jazz mood, let me whisper that I suspect some sort of Warner Brothers picture promotion behind the Forum which station WQXR arranged at the Blue Room of the Waldorf-Astoria Hotel not long ago. At any rate, certain Warner implications were evident to the initiated, even though Eddy Brown, WQXR music director kept a serious face and forumed the well known tonal gentry he had invited for his round table discussion. The subject was whether Jazz and Blues in their best development are likely to become a permanent part of the more dignified music of America. Boy, you should have heard those serious musicians, Sig Spaeth, Edwin Hughes, Clarence Adler, Philip James, Horace Johnson, Albert Stoessel, Joe Bonime, Oscar Wagner, Wilfred Pelletier and Leonard Liebling, try to define and analyze the various forms of jazz. Some praised its best examples, the rest of the speakers knocked the whole business.

However, everything ended amicably, especially after a number of performers, including Benny Goodman, Larry Adler and several bands, had sounded their talents, and the drinks had passed around generously. I wonder what publicity stunt you had in mind, Warner Brothers? Come tell us, aren's you soon releasing a film called Blues In the Night?

• • •

In a *Bratwurst*, sauerkraut and beer mood, I ambled into the Blue Ribbon restaurant where a democratic clientele still goes to eat typical German food, despite Hitler and Himmler. Looking up from my dish, I saw a few tables away the former music critic (and now Daily News columnist), Danton Walker, immaculate in tails and white tie, but—communing with a huge plate of *Sauerbraten* and *Kartoffel Klöse*. I couldn't help sneaking up behind Danton and hissing in his ear "Heil, *Hasenpfeffer!*" He merely remarked, "Not bad either," and went on mopping up the swimming gravy with a piece of *Schwarzbrod* speared on the end of his fork.

• • •

Did Maurice Van Praag, orchestra manager of the New York Philharmonic, ever try to tell you a funny story? I say "try" to tell it, because as he approaches the climax he falls under its comic spell himself and laughs so uproariously that he can't go on. After one or two further attempts he finally gets the point over, still giggling heartily—and always the story proves to be a good one.

• • •

Even the waiters at the Hotel Buckingham have grown musical, with so many distinguished tonal folk either living there or patronizing its restaurant and bar-grill. The other day Erno Balogh ordered chicken livers *à la* Tetrazzini, but didn't know what to select as a first course. Politely the waiter murmured, "Why not spaghetti *à la* Caruso, Mr. Balogh?"

• • •

"Good heavens," said someone to his companion on Sixth Avenue the other day, "is that chap going to buy back the island of Manhattan?" The remark was prompted by the sight of a passing taxi in which sat a young Indian colorfully garbed in Red Man's costume, head and train feathers, beads moccasins and all. The commentator evidently didn't know that the apparition was Ish-Ti-Opi, Indian singer, dancer, historian and lecturer, just leaving an NBC studio broadcast where the executives had asked Ish to don his native outfit for the benefit of the invited audience.

• • •

If you're looking for Arthur Judson at some Philharmonic intermission in Carnegie Hall, go into the smoking-room, seek the longest cigar-holder, and behind it you'll find august Arthur.

• • •

I'm beginning to think that Erno Rapee is the most versatile conductor in the world. Generalissimo of the baton at Radio City Music Hall, he leads symphonic and operatic music there as well as ballet and Rockettes' numbers, and for good measure accompanies the choral pieces, solo artists, comedy interludes and what have you? In addition, Erno selects and arranges all the music at the Hall, directs the Sunday noon radio concerts there, does guest conducting all over the country, and manages to compose some best-selling songs on the side. Anything else? Um—let's see—oh yes, he's also a crack bridge player, excellent pianist, keen business man, wonderful host (at the parties he and his missus throw) and owner of a yacht which he navigates himself. In fact, his crew salutes him as Commodore—but his pals call him Sailor Rapee.

Photo by J. Abresch

NORA HELLEN,
artist-pupil of Rhea Silberta, appears in a New York recital at Town Hall on December 3.

LATIN AMERICAN STUDENTS AT JUILLIARD
with Oscar Wagner, dean of the Graduate School. Althea Alimonda, violinist, of Sao Paulo, is studying with Louis Persinger. Santos Ojeda, at the piano, from Caibarien, Cuba, is a pupil of Mr. and Mrs. Josef Lhevinne.

I See That

Paul Stassevitch, conductor, violinist and pianist and member of the faculty of the Mannes Music School, started his local season on Nov. 30 when he appeared in joint recital with Lotte Lehmann, Metropolitan Opera soprano, at the Waldorf-Astoria. Daniel Gregory Mason gave an informal talk.

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Louis Bailly and Genia Robinor, viola and piano duo, were heard on Nov. 26 at the Ritz-Carlton in Montreal under the auspices of the Montreal Ladies Morning Musical. They are under the management of Bernard La Berge, Inc.

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Uarda Hein and Jerome Kasin gave a piano and violin recital recently at the MacDowell Club auditorium, New York. They were presented by the New York College of Music.

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Irma Swift presented her pupils in a vocal recital at her New York studios on Nov. 16.

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Mildred Dilling, harpist, was heard at Shorter College, Rome, Ga., on Nov. 11 and then appeared in Griffin, Ga., before returning to New York to appear at Inter-Allied House.

• • •

Helena Kozlowsky, coloratura soprano, sang for Ivriah, a women's club on Nov. 14 at the Hotel Commodore, New York, and on Nov. 16 at Adolf Eckstrom's studio where she is an artist-pupil.

• • •

Gina Van de Veer wil give a recital on Jan. 27 at the Florida home of Mana-Zucca, American composer.

• • •

Ross Pratt, Canadian pianist, who recently premiered the Sonata of Howard Ferguson at his New York Town Hall debut, recorded this work in order that Ralph Hawkes, of Boosey & Hawkes, might take the recording via Clipper to Mr. Ferguson, now serving in England with the RAF.

• • •

Josef Wagner, pianist-composer, has joined the faculty of the Ralph Wolfe Conservatory of Music, New Rochelle, N. Y.

• • •

Marcel Grandjany, French harpist, will give a recital at Town Hall on Dec. 6, marking his first in New York for several years.

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Norman Cordon, bass-baritone, has concluded his fall tour and rejoined the Metropolitan Opera. Recent appearances were in Hamilton, O., Monroe, Mich., Sharon, Penna., Middletown, O., Parkersburg, W. Va., and Wilson, N. C.

Stephan Hero, violinist, started his season as soloist with the Dayton Philharmonic, Paul Katz, conducting, in Springfield. Mr. Hero has been re-engaged for an appearance at St. Mary's College; Youngstown, O.; and West Frankfort, Ill.

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Roma Swarthout, mezzo soprano, gave a program at the Studio Club, New York, Nov. 13.

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The Ralph Wolfe Conservatory of Music presented Robert Goldsand in recital on Nov. 12 at the Daniel Webster Auditorium in New Rochelle, N. Y.

• • •

Jean Watson, contralto, prior to her New York debut recital on Nov. 18, was heard in Weston, W. Va., Independence, Kan., and Trinidad, Col.

• • •

Nadine Waters gave a program over WNYC on Nov. 11.

• • •

Songs by Henry Weil were given their first performances on Nov. 13 at the 63rd St., Y.M.C.A. The Morningside Trio, Franz Kaltenborn, director, also participated. The trio featured four works by Weil at its concert on Nov. 15 at the Museum of the City of New York.

Yella Pessl Presenting Modern Harpsichord Works

Following her appearance in Town Hall, New York, tonight (Dec. 1) with the Bach Circle, Yella Pessl, harpsichordist, leaves for concerts in Racine, Pittsburgh and other cities in the west. In Pittsburgh, Miss Pessl premieres a Suite, by Martha Alter, of the Vassar College music faculty and Two Fugues by Hugo Kauder, Austrian composer now resident here. Both were written for harpsichord.

Miss Pessl opened her season at Barnard College and played the rarely heard Haydn D major concerto with the Radio City Music Hall Orchestra, then made her second appearance within a week in the Metropolitan Museum of Art where she repeated early American harpsichord music and pieces of Bach and Couperin.

Hertha Glaz Opens St. Louis Opera

Hertha Glaz opened her season by singing Nancy in Martha and Mistress Page in Falstaff at the St. Louis Opera. On Dec. 18, 19 and 20 she is soloist with the Indianapolis Symphony. Her tour opened in Omaha where she was heard with John Charles Thomas. Other recitals are scheduled in Detroit, Cleveland, Chambersburg, Winnipeg, Toronto, Evansville, Charleston, London and Hamilton.

From "Porgy and Bess" to Stokowski: *The Story of Anne Brown*

When Leopold Stokowski recently had two colored singers in the solo quartet for the Ninth Symphony at the Cosmopolitan Opera House performance which he conducted, there were some who thought that he was endeavoring to symbolize that universal brotherhood which Beethoven celebrated. The likelier guess is that he chose them because he thought they sang well. Certainly one is unlikely to dispute this in the case of the soprano, Anne Wiggins Brown. This young woman possesses a voice of exceptional beauty, which even the dire acoustics of the Fifty-Fifth Street house could not conceal.

It was her first experience of the Ninth Symphony. But it was by no means New York's first experience of Miss Brown. Those who heard George Gershwin's Porgy and Bess remember her. She made her mark as Bess in that work. She is not yet done with it and will be heard in it once more this winter and next spring. Yet she is not preparing herself to be a Gershwin specialist exclusively. She has other fish to fry.

Miss Brown comes from Baltimore. She has a mother who sang and two musical sisters. If she was not a wonder child she at least began early to study singing. Her mother was her first teacher. "She did not exactly give me all the finer points of tone production," says Miss Brown, "but she taught me phrasing and interpretation. And above all else she filled me with information about grand opera, till without ever having attended an opera, I formed my own ideas of what an opera must be like and composed my own operas. And when I had done that I began to sing them — that is to say, I sang things which I imagined were operas and in a language I invented by myself. For hours, moreover, I used to stand in front of a mirror, doing what I considered to be acting. This acting consisted in going through grandiose operatic gestures and pose, which I had heard about from my mother."

ANNE BROWN

A debut of a sort she made at the age of five. Shortly before the last war ended they took her to Camp Mead, stood her on a table and let her sing for the soldiers. As time went on she sang in school and in church. In due course she went to the Institute of Musical Art, in New York, and presently developed a habit of winning scholarships. Then came Porgy and Bess.

"When I heard about the opera," relates Miss Brown, "I wrote to Mr. Gershwin asking if I might sing for him with a view of taking a small role in it. He invited me to sing for him and continued to invite me. That is to say, whenever he completed a page of the score he asked me over to sing it for him. I sang all the parts—not only soprano, but also contralto, tenor and bass. Then I was engaged, if you please, for Bess. Mr. Gershwin discussed with me every different phase of the opera. At the rehearsals there were sometimes disagreements and problems of one kind or another. It was nothing unusual for him to have these differences out with one person or another right in my dressing room. He would even overlook, at times, that I was there."

Studying Alceste

But today Miss Brown, though she will still sing Bess, has enlarged her horizon. She is studying industriously and learning languages, her teacher being Lucia Dunham. She hopes to sing in proper time nothing less than Alceste. She has studied Aida, but her aim is beyond even this—toward the great, heroic operas in the grand manner. She is head over hee's in the study of Lieder of Schubert, Brahms and the rest and has developed for these an enthusiasm quite extraordinary in one so young. And at this moment nothing pleases her more than to have had the chance to sing in the Ninth Symphony.

H. F. P.

CONCERTS IN NEW YORK'S HALLS

A—afternoon; E—evening; M—morning.

MONDAY, DEC. 1

Rudolf Serkin, pianist, Carnegie Hall (E)
Mozart String Sinfonietta, Wesley Sontag, conductor, Carnegie Chamber Music Hall (E)
Bach Circle of New York, Robert Hufstader, conductor, Town Hall (E)

TUESDAY, DEC. 2

Simon Barere, pianist, Carnegie Hall (E)
Sergei Bassoukoff, pianist, Town Hall (E)
Emily Kalter, contralto, and Delbert Sterrett, tenor, Barbizon Recital Hall (E)

WEDNESDAY, DEC. 3

Willem van den Andel, pianist, Carnegie Chamber Music Hall (E)
Nora Hellen, soprano, Town Hall (A)
Helen Moszyn, pianist, Town Hall (E)
Dorothy Maynor, soprano, Carnegie Hall (E)

THURSDAY, DEC. 4

Philharmonic-Symphony Society, Carnegie Hall (E)
Ruth St. Denis, dance recital, Carnegie Chamber Music Hall (E)

FRIDAY, DEC. 5

Philharmonic-Symphony Society, Carnegie Hall (A)
Robert Casadesus, pianist, Carnegie Hall (E)
Ruth St. Denis, dance recital, Carnegie Chamber Music Hall (E)
Isabel and Silvio Scionti, duo-pianists, Town Hall (E)
Jacques Cartier, dancer, Barbizon-Plaza (E)

SATURDAY, DEC. 6

Philharmonic-Symphony Society, Carnegie Hall (E)
Ruth St. Denis, dance recital, Carnegie Chamber Music Hall (A)
Marcel Grandjany, harpist, Town Hall (A)
Mikhail Sheyne, pianist, Town Hall (E)

SUNDAY, DEC. 7

Philharmonic-Symphony Society, Carnegie Hall (A)
New York City-WPA Orchestra, Carnegie Hall (E)
Marie D'Urgolo, soprano, and Harry Aronson, pianist, Carnegie Chamber Music Hall (A)
Ruth St. Denis, dance recital, Carnegie Chamber Music Hall (E)
Halmar Grabeau, pianist, Town Hall (A)
New Friends of Music (Gordon Quartet, Harold Bauer, pianist, Lois Wann, oboist) Town Hall (5:30)
Nora Cocklin, contralto, Town Hall (E)
Jacob Fuerring, pianist, Barbizon-Plaza (E)
Raymond Ross, song recital, Barbizon-Plaza (E)

MONDAY, DEC. 8

National Orchestral Association, Carnegie Hall (E)
Ruth Reynolds, mezzo-soprano, Town Hall (A)
Irene Ruppert, pianist, Town Hall (E)
Adele Neff, monologist, Barbizon-Plaza (E)

TUESDAY, DEC. 9

Bartlett and Robertson, duo-pianists, Carnegie Hall (E)
Robert Mann, violinist, Town Hall (A)
Jan Smeterlin, pianist, Town Hall (E)
Sylvia Light, soprano, and Harrington van Hoesen, baritone, Barbizon Recital Hall (E)

WEDNESDAY, DEC. 10

Ray Lev, pianist, Carnegie Hall (E)
Sylvia Medford, violinist, Carnegie Chamber Music Hall (E)
General Platoff Don Cossack Chorus and Dancers (Town Hall Endowment Series) Town Hall (E)

THURSDAY, DEC. 11

Philharmonic-Symphony Society, Carnegie Hall (E)

FRIDAY, DEC. 12

Philharmonic-Symphony Society, Carnegie Hall (A)
Arthur Loesser and Beryl Rubinstein, duo-pianists, Town Hall (E)
Ruggiero Ricci, violinist, Carnegie Hall (E)
Julius Grossman, violinist, Carnegie Chamber Music Hall (E)

SATURDAY, DEC. 13

Philharmonic-Symphony Society, Carnegie Hall (M)
Don Cossack Chorus, Carnegie Hall (E)
New York University Glee Club, Earle Spicer, baritone, Town Hall (E)
George Chavchavadze, pianist, Town Hall (A)

SUNDAY, DEC. 14

Philharmonic-Symphony Society, Carnegie Hall (A)
New York City-WPA Orchestra, Carnegie Hall (E)
Trapp Family Singers, Town Hall (A)
New Friends of Music (Schubert Song Cycle, Lotte Lehmann, soprano) Town Hall (5:30)
Rudolf Firkusny, pianist, Town Hall (E)

MONDAY, DEC. 15

People's Chorus of New York, Carnegie Hall (E)
Sergei Radamsky, tenor, and Marie Williams, soprano, Carnegie Chamber Music Hall (E)
Philharmonic-Symphony Society of New York Young Peoples' Concert, Town Hall (A)
Jacques Abram, pianist, Town Hall (E)

TUESDAY, DEC. 16

Mildred Dilling, harpist, Town Hall (E)
Philadelphia Orchestra, Carnegie Hall (E)
Bozumil Sykora, cellist and Prince Dmkliov Baelian, pianist, Barbizon Recital Hall (E)

WEDNESDAY, DEC. 17

Moissaye Boguslawski, pianist, Town Hall (E)
Down Town Glee Club, Carnegie Hall (E)

THURSDAY, DEC. 18

Philharmonic-Symphony Society, Carnegie Hall (E)
Harry Braun, violinist, Carnegie Chamber Music Hall (E)

FRIDAY, DEC. 19

Philharmonic-Symphony Society, Carnegie Hall (A)
Mt. Holyoke Glee Club, Ruth Douglas, Conductor, Joyce E. Sparrow, contralto, Town Hall (E)

SATURDAY, DEC. 20

Helena Figner, mezzo-soprano, Town Hall (A)
Miguel Rajcovich, pianist, Town Hall (E)
National Orchestral Association, Carnegie Hall (A)
Oratorio Society, Carnegie Hall (E)
Henry Hadley Memorial Concert, Carnegie Chamber Music Hall (E)

SUNDAY, DEC. 21

Trapp Family Singers, Town Hall (A)
American Ballad Singers, Elie Siegmeister, director, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (A)
90 Members of the Philharmonic, Bruno Walter, conducting, Bronislaw Huberman, soloist, Carnegie Hall (E)

MONDAY, DEC. 22

Saidenberg Little Symphony, Daniel Saidenberg, conductor, Town Hall (E)

THURSDAY, DEC. 25

Philharmonic-Symphony Society, Carnegie Hall (E)

FRIDAY, DEC. 26

Philharmonic-Symphony Society, Carnegie Hall (A)

SATURDAY, DEC. 27

Carmen Reggio, contralto, Town Hall (E)
Sidor Belarsky, basso, Carnegie Hall (E)

SUNDAY, DEC. 28

Robert Weede, baritone, Town Hall (A)
Rose Pauly, soprano, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (A)

TUESDAY, DEC. 30

Gina Pinnera, soprano, Town Hall (E)
Edwin Strawbridge Dance Ballet, Daniel Boone, Carnegie Hall (M and A)

Publication Contest Set by Juilliard School

The annual competition for the publication of orchestral scores by American composers has been announced by Oscar Wagner, dean of the Graduate School of the Juilliard School of Music. The school selects one or more works each year and pays the cost of publication, the composer receives all royalties and fees from the sale or performance of his work and controls the copyright.

Compositions must be by native or naturalized composers and be suitable for performance by a major symphony orchestra. Only scores on which the composer owns or controls the copyright are eligible. If previously performed, places and dates of such performances should be given. Scores submitted last year may not be entered this season. Composers are limited to entering only one work.

Dean Wagner must receive the scores by March 1 at the Juilliard Graduate School. Use of a nom de plume is not necessary but if this is done the pen name should be placed in a sealed envelope with the composer's real name on the outside. The winning score or scores will be published in 1942.

A recent Juilliard concert presented Everett Stevens, Robert Fixdale, Leonid Hambro and William Masselos, pianists; Herbert Sorkin and Fredell Lack, violinists; and Ardyth Walker, cellist.

Jacques Abram, graduate of the Graduate School where he studied with Dr. Ernest Hutcheson, gives a Town Hall recital on Dec. 15. Jeanne Therrien, a pupil of Carl Friedberg, gave a piano recital on Nov. 11 at the Barbizon.

Albert Stoessel presented his orchestration of Bach's Giant fantasia and fugue on Nov. 8 when he conducted the orchestra of the Juilliard School. The programs also included works of Purcell, Haydn, Copland and Debussy.

Dickinson Gives Dedication Recital on New Organ

Dr. Clarence Dickinson gave the dedicatory recital at the dedication of the new organ, in memory of Arthur Curtiss James, at Union Theological Seminary recently. Dr. Dickinson played the intermezzo from his Storm King Mountain Symphony and a Berceuse as well as works of Guy Weitz, Pietro Yon, Max Reger and Bach's St. Anne Fugue.

The Conductors Speak:

(*Continued from page* 10)

has been the custom to hold the conductor responsible for the musical activities—that is, selection of programs and soloists. Divided authority makes for divided responsibility, too frequently resulting in none. Three considerations are vital in this Chicago policy, viz., the conductor is responsible for those who play in the Orchestra, he decides what should be played and how.

Franco Autori,

Buffalo Philharmonic

Most emphatically, the conductor should be the program-maker. Since most members of boards and committees are not musicians, they are not qualified to control programs. Were they allowed to do so, a great number of new works or of unjustly forgotten masterpieces would be excluded from the programs.

The conductor is engaged as an expert who, because of training and experience, is competent to determine the musical policies of an orchestra. If, in the opinion of the board, he fails in this, he should be replaced by someone who can successfully create and pursue such policies.

In the matter of soloists, however, consultations could and should be held between conductor and management as here enter into the picture other and non-musical factors, such as fees or box office appeal, which involve management and business as well as artistic consideration.

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These very policies prevail in Buffalo and I can truthfully say that relationship between the board, executive committee and management of the Buffalo Philharmonic Orchestra on one side and me, the conductor, on the other, has always been exceptionally pleasant and healthy.

Eugene Goossens,

Cincinnati Symphony

The conductor of an orchestra should be *solely* responsible for his programs, for, after all, he stands or falls by them. I cannot conceive of a condition under which either the board of the Orchestra or its management would presume to interfere with the make-up of a conductor's programs, provided of course, his experience, musical knowledge, and catholicism of taste qualify him as an expert program-builder.

Likewise, the major voice in the matter of selection of the soloists should be that of the conductor, but suggestions from the orchestra board and management should be (and, in most cases, are) welcome, and usually adopted.

Albert Stoessel,

Worcester Festival, Oratorio Society of New York, Chautauqua Orchestra

In making up programs for the Worcester Festival, the Oratorio Society of New York, the Chautauqua concerts and operas, and those at the Juilliard School of Music, I have always been given the full and final responsibility of choosing the programs and the assisting artists. This responsibility has, however, been invariably lightened by preliminary conferences with the executive officers and the program and soloist committees, whose function is to represent the viewpoint and wishes of the public attending the concerts of the above-mentioned organizations. It seems to me that it is of greatest importance for a conductor to have the help and counsel of qualified advisors in matters of audience reaction, fiscal policy, and long-range planning.

José Iturbi

Rochester Philharmonic

The ideal relationship between a conductor and his board should be one of sympathy and close collaboration. By that I mean that members of the board should be entitled at all times to discuss matters with the conductor or manager or even both, but the authority should not be weakened by committee relationship with control.

Personally, I do not feel that the board or a special committee should control the programs or select the soloist. In the first place, I doubt if many on a board are usually musically competent to undertake such a responsibility as this certainly lies within the realm of an expert. If such a group should attempt to select soloists, the situation would become political rather than musical as there are too many friends of friends to be considered.

Both the musical programs and the soloists must be chosen on musical merit alone. The more people concerned in doing this, the worse the result would be. But, both the programs and soloists should be determined only after frequent consultation between the conductor and manager, it being assumed that the manager is musically competent to participate in such discussions. The conductor is frequently told by well-wishers that the program is marvelous and the soloist of like character whereas the manager is quite apt to hear a different version. The latter is nearer the public, both through the box office and other contacts than the conductor is and therefore is able to bring this information to the attention of the conductor.

If the programs are not satisfactory and continue so after information to this effect has been given repeatedly to the conductor, then doubtless another person should be chosen to take his position. There can be little question as to where the authority must center in the musical conduct of any orchestra's activity.

Massimo Freccia,

Pro-Musica Sinfonica, Havana

I believe the conductor should choose the programs because they reflect his personality, but of course he has to take into consideration the desires of the board of directors, which is presumed to represent the public's wishes.

In regards to soloists, it is my opinion that only the conductor should decide on this matter.

Sir Ernest MacMillan,

Toronto Symphony

I think that in the nature of things a conductor must have the ultimate responsibility in building programs, but I have always found it advantageous to consult with the committee, particularly with regard to the choice of guest artists, and to ascertain as far as possible the views of my audience.

The building of programs is a complex matter and an arbitrary choice either of guest artists or the numbers they shall perform is apt to lead to a lack of cohesion. On the other hand, the conductor who sits aloft in his ivory tower and refuses to keep his ear to the ground (which sounds like a mixed metaphor) may be inviting public rebellion. I may say that I have always had the pleasantest relations with the board of my orchestra, although naturally our opinions diverge on occasions in matters of detail. I am always most happy to consult them with regard to programs, but the final choice is left to me.

ALBERT STOESSEL

Karl Krueger,

Kansas City Philharmonic

One point, I believe, on which everyone will agree is that programs should be made by those who know the orchestral literature. One of the chief functions of an orchestra is to give its audiences over a period of time the opportunity to hear the cream of the repertory. The casual amateur, no matter how devoted, is not competent to decide the question of what should be included and what should be left out. A committee of music critics no doubt would be very helpful. I can imagine a scene of amusing chaos if a large music committee of laymen set about deciding on a program. Either some one would dominate the proceedings, or each committee member would have another choice of program. Quite analogous to the conductorless orchestra. In this case the players having got rid of the conductor straightway would bow to the guidance of the concertmaster or some one else in the orchestra.

When we read of the tribulations suffered by Theodore Thomas because of attacks on his program-making, we realize that this matter of program criticism has developed into a venerable and hallowed American custom. All that is necessary to start an avalanche of criticism is to have some bellwether head the procession. And this indoor sport has been going on merrily now for many years.

Why is criticism of orchestral programs so common? A few reasons occur to me. First, in an audience of 2,000 listeners there exist many different moods of the moment. It naturally follows that many of the concert-goers are in a frame of mind utterly hostile to the works that are being played at that particular concert. One is satisfied, the other is irritated. Again, there is such a vast difference

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in the listening experience of the various concert-goers, in their sensitiveness, mentality, imagination; in fact, in everything which goes into determining the reaction to what is happening on the stage. It is next to impossible to find a program which is a common denominator for these diversities.

Finally, we have in our audiences two distinct groups: one is devoted to the loftiest in music; the other knows nothing and cares less about great music, but wants a show. As long as we have to have the second group in the audiences I believe it is going to be almost impossible to bridge the gap of dissatisfaction.

If the orchestra board, committee or administration has clairvoyance to devise programs to satisfy these clashing demands, then I am all in favor of letting the boards or the business administration make the programs.

Hans Kindler,

National Symphony, Washington, D. C.

I am of the opinion that the study and planning of programs should be, quite naturally, in the hands of the conductor. However there is no reason why, once he has decided on a certain number of new works for a season's schedule and there is room for only a lesser number, he should not play all of these for some musical cognoscenti and have them select.

Last winter we went even further. We had approximately fifty compositions offered to us when I simply announced that we would perform in a special concert ten American works of different sizes, with the entire audience as judge. Eventually three of these ten were to be chosen by the audience for performance this coming season. This plan was duly carried out, and proved to be of great interest. However, again, the original ten works were selected by me. On the other hand, I did not bind myself to perform only the three works chosen by the audience. In fact, we are playing, besides these three works, two other works by the ten composers represented in this particular concert.

To rely entirely on other people's judgment seems to me definitely dangerous and even fallacious. Nor can I imagine any conductor ready to do so, unless it be a rare exception. In the final analysis the programs should be the conductor's responsibility, and therefore the choice of works his prerogative as well. As for the soloist question, this it seems to me is one which could be mutually determined.

Fritz Reiner,

Pittsburgh Symphony

I think that the conductor who is engaged to guide the destinies of a major symphonic organization is *ipso facto*, entrusted with the task of shaping and preparing the musical fare for that community. Therefore program making is to be considered one of his major obligations—a right and a duty to perform. If he is not capable of doing this then he does not have the musical background and experience which qualified him for his position.

Most people don't understand that planning a symphony season is a serious task and has a real purpose. It is not merely a question of putting more or less known standard works together and sprinkling them with a dose of novelties. Aside from technical problems: required and available rehearsal time, proficiency and flexibility of the orchestra, duration of works to be played, condition of orchestra material (manuscript or printed parts, corrected or misprinted) there are local conditions such as musical background and receptivity of the audience to be considered.

Program committees, as someone has suggested, are not in the position to outline a policy, because it takes too much time to reach an agreement on various tastes and preferences which after all would not be a cross section of the community but only the likes and dislikes of a few people. Even in the case of the so-called annual "request program" the poll has been most contradictory and not at all reliable as to what the majority would really care to hear. In the selection of new works the procedure would become even more complicated because there are not many who can read scores and a reading rehearsal by even a first class orchestra is apt to give a distorted picture of the works in question. Hence the conductor should be able and willing to devote his time in the summer to the study of new scores submitted to him and make final decision according to his best judgement.

The conductor should also select the soloists according to their artistic merits. When a number of soloists meet the standard of the conductor then in making a final choice due regard should be given to the manager's opinion as to the soloists' drawing power.

Otto Klemperer

I can only answer with these words: the conductor alone should decide everything. Neither the board nor the committee should interfere. If the programs and the soloists are not good, are no attraction in an artistic or financial sense, then the conductor who is responsible is guilty and should be replaced by another conductor who can do these things alone and successfully. The associations should not take any risk because they have to provide the money.

Only a conductor whose decisions are made with the utmost care and responsibility for programs and soloists is fit to do the job. Co-operation with the manager and board is all right if the manager and the board are musical and if the conductor has understanding for business. But if there are differences of opinion between conductor and manager or board the conductor should decide alone.

(Other viewpoints by conductors will be published in the next issue.)

Cumberland Concert Association Has Fine Response

By NADINE GOLLADAY

CUMBERLAND, MD.—The first season of the Cumberland Concert Association promises to be one of the outstanding musical seasons in the annals of the tri-state area.

Officers of the newly organized Cumberland Concert Association, John B. Mordock, president, and Mrs. A. N. Golladay, secretary, expressed gratitude at the response to the series. All concerts have been booked through the Charles L. Wagner concert management.

Early it became evident that Alleghany High School Auditorium would not accommodate all those from Cumberland and nearby communities who wished to take advantage of the course. At a special meeting of the executive committee it was voted unanimously to hold all concerts in Fort Hill Auditorium. Indications point to sold-out houses.

The season opened Nov. 12 with Rossini's The Barber of Seville, presented by a cast including Hilde Reggiani, Armand Tokatyan, Carlos Ramirez, John Gurney and Pompilio Malatesta in leading roles. Désiré Defrere was the stage director and Walter Ducloux, director.

Rosalyn Tureck, pianist, will appear in the second concert, on Dec. 10. A joint recital by Alexander Sved, baritone of the Metropolitan, and Jean Tennyson, soprano of stage, radio and opera, will be heard in January.

For the final concert of the season, Fabien Sevitzky will conduct the Indianapolis Symphony Orchestra.

War Boom Aids Houston Music

By FRANCES WRIGHTMANN

HOUSTON, TEX.—Now in his sixth season as conductor, Ernst Hoffmann has programmed an active year for the Houston Symphony celebrating its 29th season. This city is in the midst of a war boom for making defense material. Houston people have more money to spend. The Symphony Society expects to benefit from this.

Three army camps, Camp Wallace, Ellington Field and Camp Hulen are located within a hundred miles of the city. The society has reserved a special section for soldiers and is admitting them free.

Several new players have been added to replace those who have left for other fields. If the opening concert which drew 3,000 in spite of bad weather, is a criterion, the orchestra can expect a banner year.

Mr. Hoffmann has planned a season which extends through April 13. In addition to the four students' concerts on Thursday afternoons, Nov. 13, Dec. 4, Jan. 15 and March 12, the orchestra will tour with appearances in Galveston, Beaumont, Austin, Huntsville, Corpus Christi, College Station, Prairie View, and with other dates yet to be determined. Ten subscription concerts will be given here. Soloists include Igor Gorin, baritone; Nancy Swinford; Rose Bampton, Metropolitan Opera soprano; and Artur Schnabel, pianist.

In addition the orchestra will participate in two performances of Handel's Messiah on Dec. 14 and 15. Local church choirs will form the chorus.

Knoxville Founds New Permanent Management for Symphony

KNOXVILLE, TENN.—The Knoxville Symphony Society has just been organized for the purpose of carrying on the splendid work of the Symphony Orchestra of this city under a permanent management. The orchestra in its present form, numbering about 50 musicians, most of whom are professional, is the result of years of effort on the part of its founder-director, Bertha Walburn Clark, with the help, mainly, of a few interested members. The Society is presenting the orchestra in the first of three concerts of the season on Dec. 7, featuring a return engagement of Eugenia Buxton, pianist.

The officers of the Society include Dr. J. L. Biggerstaff, president; Mrs. R. W. Riggins, vice-president; and Beatrice S. Greenman secretary-treasurer.

Waco Symphony Society Heard

WACO, TEX.—The Waco Symphony Society is in its third season. Max Reiter, conductor of the San Antonio Symphony, also leads the local group. All concerts are in Baylor University Auditorium, seating 2,500. The season opened Oct. 20, with John Carter, Metropolitan Opera tenor, as soloist. On Nov. 18, Ida Krehm, pianist, assisted. Others to be heard are Marcel Hubert, cellist, Jan. 30, and Eleanor Steber, soprano of the Metropolitan, May 1. On Feb. 18, Richard Crooks, Metropolitan tenor, appears in a special concert for the orchestra maintenance fund.

St. Louis Boasts Long Orchestral History

(Portrait of Mr. Golschmann on cover)

By OSCAR CONDON

ST. LOUIS, MO.—The St. Louis Symphony Orchestra has opened its 11th season under the leadership of Vladimir Golschmann, successfully launching the 62nd year of the orchestra's existence in this midwestern city.

The first pair of concerts were presented Oct. 31 and Nov. 1, opening the heaviest schedule of performances ever undertaken by this organization in a single season. 96 concerts will be presented in the course of 23 weeks, with 35 of these performances being given on tour.

The local concerts, given in the Opera House of the Municipal Auditorium, include 18 pairs of subscription concerts with soloists including Horowitz, Rubinstein, Pinza, Piatigorsky, Szigeti, Serkin, Novotna, Menuhin, Krehm, Milhaud, Stravinsky; 4 performances with the Ballet Russe de Monte Carlo; 10 student concerts and a number of special and popular concerts. Among the latter was the appearance Nov. 16 of Oscar Levant as soloist and guest conductor with the orchestra.

More than a dozen novelties, premieres and first St. Louis performances, have been scheduled by Conductor Golschmann, with a large representation of American works including Sanders' Little Symphony in G, Charles Jones' Suite for Small Orchestra and scores by DeLamarter, Stoessel, McDonald and others. At the concerts of Nov. 14-15 the world premiere of Alexandre Tansman's Rapsodie Polonaise dedicated to the defenders of Warsaw, was given.

The annual tours take the orchestra back to Chicago for an appearance Dec. 1, into new territory including Kansas, Colorado, Utah, Wyoming and Nebraska in February, and through the Southwest, including 7 Texas engagements, in March.

Philharmonic Society in 82nd Year

A new associate conductor, Franklin C. Kreider, director of public school music in Collinsville, Ill., was named as the Philharmonic Society of St. Louis opened its 82d annual season. Alfred H. Hicks has returned for his eleventh year as conductor.

Five concerts will comprise the season, two of which are "pops" programs and the remaining three of the regular symphonic type. The first popular concert was held on Nov. 29, with the initial symphonic program planned for Dec. 11. On Jan. 8 the second "pop" program will be given. Other concerts are scheduled for March 13 and May 8.

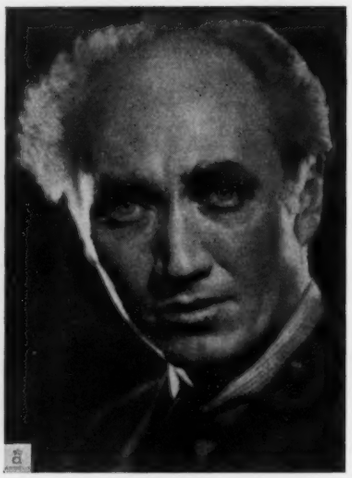
The orchestra, a non-professional organization of about 100 players, presents its concerts in the Scottish Rite Cathedral which has a capacity of 3,600. Soloists already engaged include Laurent Torno, solo flutist of the St. Louis Symphony, and Mr. and Mrs. Ladislav Nagy, in a double violin concerto. Mr. Nagy, concertmaster of the Philharmonic, is also a member of the St. Louis Symphony, as is Conductor Hicks.

Max Risch, Jr., is the new president of the Philharmonic Society. John C. Walter remains as business manager. This is his forty-fourth year as a member of the organization.

Municipal Opera to Give 24th Series

The twenty-fourth annual season of St. Louis Municipal Opera will again be of twelve weeks duration, opening June 4 and closing Aug. 30. Productions are given in the Great Forest Park open air theatre, seating 10,000. Plans for the coming season are as yet in formative stage both as to casts and repertoire, and final arrangements will not be completed until late spring.

The Municipal Theatre Association includes a directorate of fifty members and its officers are Hon. Henry W. Kiel, president; J. M. Lashly, A. M. Keller and John B. Strauch, vice-presidents; M. E. Holderness, treasurer; W. N. Sitton, assistant treasurer and Mona B. Crutcher, secretary. Richard Berger is the production manager and Paul Beisman, general manager. Musical director is Jacob Schwartzdorf.



KARL KRUEGER,
conductor, Kansas City Philharmonic Orchestra.

Joplin's New Symphony Plans Summer and Winter Series

JOPLIN, MO.—The Joplin Symphony Orchestra was organized last spring as a non-professional organization of 80 musicians. The orchestra gave six summer concerts in the city parks with resident soloists. The orchestra is managed by the Joplin Municipal Musical Association. The conductor is T. Frank Coulter, supervisor of music in the city schools. Helen Marshall, soprano, former Joplin musician, sang this summer to 8,000. On the winter series a local musician, Helen Hellweg Newman, pianist, will appear. Civic-minded citizens of Joplin and surrounding district have contributed funds to carry on six summer and eight winter concerts. A Woman's Committee is being formed to raise a larger annual budget. The organization is playing to capacity audiences, the concert given free to the public. It serves parts of four states—Oklahoma, Missouri, Arkansas and Kansas. Plans are preparing for a 1942 series of sixteen concerts, which may include visiting artists. Joplin's Artists Series has been carried on for ten years by Mrs. Jay L. Wilder, under whose direction the symphony was organized.

F. D. W.

Kansas City Sees "A Great Season"

By MRS. PAUL C. BARBEE

KANSAS CITY, MO.—A great season looms! Kansas City spirit having asserted itself regardless of the defense situation, with its various important changes, concert subscriptions are keeping up in a truly remarkable manner.

The Philharmonic Orchestra, in its ninth season under Karl Krueger, conductor, has an entirely new setup of directors, womens' committees, a new business manager, Mrs. Ruth Seufert, and twenty orchestra replacements (five of them first chairmen).

The season opened on Nov. 11-12 with one of its largest night audiences. Appropriately to Armistice Day, Victory was stressed with Beethoven's Fifth Symphony.

The schedule of 1941-2 events is: Nov. 25-26, Samuel Thaviu, violinist, and Fray and Braggiotti, duo-pianists; Dec. 9-10, Artur Schnabel, pianist; Dec. 18, matinee and evening, Humperdinck's opera, Hänsel and Gretel, sung by members of the Chicago Opera; Dec. 29 Bruno Castagna, contralto; Jan. 8, choral concert, Gabor Rejto, cellist; Jan. 13-14, Lois Craft, harpist; Feb. 3 4, substitute soloist for Fritz Kreisler; Feb. 19, Littlefield Ballet; March 3-4.

The ten subscription pairs will be presented in the Music Hall of the Municipal Auditorium, the choral, operatic, and ballet programs in the Municipal Auditorium proper.

The regular Pops and 8 Children's concerts will continue. The orchestra will give 25 concerts on tour.

To mark Dvorak's 100th anniversary, an entire Czecho-Slovakian program will be given. Arrangements of American works by Stephen Foster and others will be heard.

Dr. Frederick Stock will appear as guest conductor, and Dr. Howard Hanson and Eric Delamarter will lead their own works.

There have been more changes in personnel than usual this season because of the number of men from the orchestra who went into the service, but all vacancies have now been filled. Among the new men are Gabor Rejto, cello, formerly of the Budapest Philharmonic; Daniel Falk, violin, formerly of the Vienna Philharmonic; Joseph Elson, viola, formerly of the Chicago Symphony; Martin Fleisher, oboe, Toronto Symphony; and Louis Mastrocola, bassoon.

The Fritschy Concert series (35th season) opened with Rossini's Barber of Seville on Oct. 28. The Don Cossack Russian Chorus appeared Nov. 18. Others scheduled are Zino Francescatti, Dec. 2; Oscar Levant, Jan. 27; Richard Crooks, Feb. 10; Ballet Russe, Feb. 24; and Risë Stevens, as a closing attraction.

The University of Kansas Fine Arts School, Lawrence Kansas, opened its concert series on Nov. 17 with Alec Templeton. Future bookings are: Jan. 19, Kansas City Philharmonic; March 18, Emanuel Feuermann; April 7, San Carlo Opera Company in Carmen; May 4, Helen Traubel, and May 6, Carroll Glenn.

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Toronto Finds Music Potent in Wartime

ERNEST JOHNSON
manager, Toronto Philharmonic Orchestra.

Photo by Pringle & Booth

SIR ERNEST MACMILLAN,
conductor, Toronto Symphony Orchestra.

TORONTO, CAN.—An early season broadcast from the Canadian National Exhibit, with Lily Pons and Lawrence Tibbett as soloists, featured the first part of the series by the Toronto Symphony Orchestra, under Sir Ernest MacMillan.

The orchestra gives 23 concerts in all this winter, 10 regular Tuesday evening events, five high school students' programs, four children's orchestral matinees and two out-of-town appearances. One of the latter took place in Hamilton on Nov. 18 and the second is heard in London, Ontario, Feb. 10.

The season subscription for the regular series amounts to about 1,600 seats, and the balance of the house (Massey Hall, seating 2,794) is usually sold out by single ticket purchases.

Soloists and Novelties

Soloists already heard in the twentieth annual season have been Jeanne Dusseau, soprano, Oct. 28; Ernest Seitz, pianist, Nov. 11; and Kathleen Parlow, violinist, Nov. 25. On Dec. 9, Sir Ernest gives a special Mozart program, featuring the Sinfonia Concertante and Symphony No. 34, in C major. Other programs and soloists are as follows: Ellen Ballon, pianist, Jan. 5; program with Conservatory Choir, Jan. 20; Artur Rubinstein, pianist, Feb. 3; orchestral program, Feb. 17; Joseph Szigeti, violinist, March 3; program to be chosen by the orchestra, March 17.

The high school students' concerts opened on Nov. 4, and continue on Dec. 2, Jan. 12, Feb. 24, and March 24, with young soloists presented at several events.

Novelties in the Toronto Symphony season include the Sinfonia da Requiem by Benjamin Britten; the William Walton Symphony; Peter and the Wolf, by Prokofieff; Sea Symphony, for chorus and orchestra by Vaughan Williams, assisted by the Toronto Conservatory Choir.

Plans are already under way for the next season of the Toronto Philharmonic Orchestra, which completed its eighth season of Thursday night Promenade Concerts on Oct. 16 in the University of Toronto Arena. Ernest Johnson, manager, announces that noted conductors and guest artists will appear.

The Prom Concerts in the past season drew an average attendance of 4,490 for each of the 24 programs. They are a favorite rendezvous for both music lovers and visitors to this city.

Montreal Orchestras Carry On

MONTREAL.—Except for the Jan. 13 concert, to be conducted by Sir Ernest MacMillan, with Jean Dansereau, pianist, as soloist, the series of Les Concerts Symphoniques this year will be directed by Désiré Defauw. Other soloists to appear will be Joseph Szigeti, violinist; Claudio Arrau, pianist; Emmanuel Feuermann, cellist; Arthur Le Blanc, violinist; Artur Rubinstein, pianist; and Alexander Kipnis, bass-baritone of the Metropolitan Opera.

Annual Festival Held

An outstanding event of the year here is the Montreal Festival, held in the Spring at the Chapel of St. Laurent not far from Montreal. For this festival, again to be conducted by Sir Thomas Beecham, the players are drawn from the Montreal Orchestra and Les Concerts Symphoniques, and the chorus includes several local groups. Eminent soloists from the United States are heard. Mme. Athanase David is the head of the sponsoring committee.

Notable success was won by the operatic series given last autumn by a company of singers recruited in New York, including Metropolitan Opera artists, under the baton of Wilfred Pelletier and Jean Morel. The popular and financial response to the venture was such that another series will probably be given next year.

Only Women's Orchestra in Canada

Founded in January 1940, the Women's Symphony of Montreal, the only feminine orchestra in Canada, has four concerts on its schedule, the first of which was given on Nov. 12 when Nadia Reisenberg, pianist, was the assisting soloist. Lea Luboshutz, violinist, appears on Jan. 8 and Ellen Ballon, Canadian pianist, will be heard on March 5. The date and soloist for the other concert have not been selected. The ensemble of 60 musicians is conducted by Ethel Stark. Madge E. Bowen is the president.

Photo by Martha Birnbaum

← DÉSIRÉ DEFAUW,
conductor, Les Concerts Symphoniques of Montreal, at rehearsal.

Photo © Karsh, Ottawa

→ BERNARD NAYLOR
was guest conductor recently of the CBS String Orchestra of Montreal and the Concerts Symphoniques.

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Middle West's Cities Support Music

Concerts at Illinois Wesleyan University

BLOOMINGTON, ILL.—Ralph Dobbs, concert pianist and head of the piano department at Illinois Wesleyan University school of music, gave the first faculty recital of the season at Presser Hall, playing an unusual program with artistry.

Another concert in November was by the Philharmonic Orchestra, under the direction of Prof. Spencer Green of the faculty. The orchestra, made up of many Wesleyan students and faculty members, gave a full-length program in the Bloomington Consistory on the Starr Course of the Amateur Club.

Two important events are scheduled for December. The A Cappella Choir on Dec. 7 sings a program of Christmas carols, under the direction of Frank S. Jordan. Handel's Messiah will be performed by the University Chorus of 225, the Illinois State Normal University Chorus of 330, and the Bloomington-Normal Civic Chorus of 100, accompanied by the Bloomington Philharmonic Symphony Orchestra, at the McCormick Gymnasium of Illinois State Normal University, Normal, Ill., on Dec. 14, Conductor Jordan will again direct. These concerts are usually attended by capacity audiences. D. N.

Estelle Lutz Artists Bureau Books Many Artists

CHICAGO.—The Estelle Lutz Artists Bureau of this city covers many fields of artistic activity in the course of a season. This is evidenced by the dates which it has booked musicians.

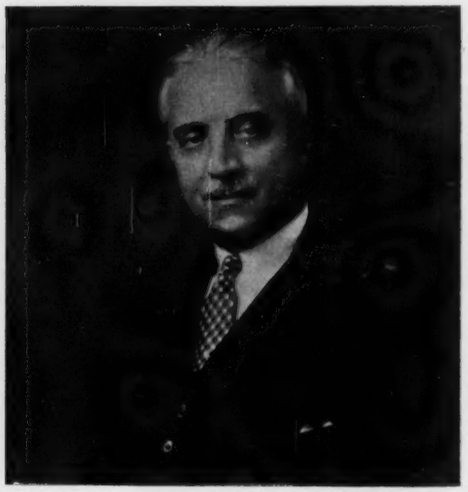
Burton Lynn Jackson, marimba virtuoso, appears with the Wisconsin Symphony Orchestra as soloist on Dec. 14, presenting the Beethoven Emperor Concerto. Ennio Bolognini, cellist is heard with the same orchestral body on March 8. Berenice Celest Ripley, soprano, is on a coast-to-coast tour as soloist with the Kryl Symphony Orchestra. Robert Topping, tenor, has just returned from a four weeks' tour of the West and Southwest. Cybelle Abt will give a recital at Ursuline College of Music, Springfield, Ill., on Feb. 16. Carl Strum and Harry Zerebniak, tenor and basso, respectively, are touring with the King Male Quartet of Cleveland.

Linda Grob, former Chicago Opera prima donna and Joseph Napoli, tenor, are touring with the Howard Theatrical Productions. Edwin Gross, tenor, has become a member of the male octet at Old Heidelberg, Chicago. Darlene O'Day, Irish colleen of song, filled a two weeks' repeat engagement at the Hotel Phillips, Kansas City, Mo., and is scheduled for a third return shortly. Alvira Morton, soprano, was guest soloist at the Insurance Men's convention, Hotel Sherman. George Tozzi filled a four weeks' engagement at Our Lady of Sorrows Church. Lorraine Lucas, Genya Poldi and Irene Albrecht are on a ten weeks' tour of the Middle West and South.

John Pane-Gasser, prominent American opera tenor, is now under the exclusive management of the bureau.

Emporia Association Sponsors Kansas City Players

EMPORIA, KAN.—The Emporia Symphonic Association has sponsored local appearances of the Kansas City Philharmonic Orchestra in concerts during the past five years. The College of Emporia maintains a college orchestra which appears a number of times each year in concerts, but, according to Dean D. A. Hirschler, of the College Music Department, "it does not aspire to further expansion."



FORTUNE GALLO,
General Manager of the Chicago Opera Company.

University of Wichita Orchestra Gains by Air Industries

WICHITA, KAN.—The University of Wichita Symphony Orchestra of 90 members under the direction of its newly appointed conductor, Paul M. Oberg, who recently succeeded the late Harry K. Lamont, plans to give two concerts this season as usual. The first program, scheduled for Dec. 9, will present Tchaikovsky's Sixth Symphony (Pathetique). Mary Eby, harpist and senior in the College of Fine Arts, will perform Ravel's Introduction and Allegro. A spring concert will be given in the early part of May. All the programs are in the University of Wichita auditorium, which seats about 2,000.

Wichita's increasing population due to the expanding of aviation industries will undoubtedly affect the attendance at musical events.

The orchestra plans to include at least one American composition on each of its programs.

All concerts of the Wichita University Symphony are open to the public without charge. The officials of the University feel that these concerts are a distinct cultural contribution to the community, states Jeanne MacDonald, secretary of Fine Arts College.

Tri-City Symphony Has Sold-Out Schedule

DAVENPORT, IA.—Everything points to another successful season for the Tri-City Symphony, of 80 musicians, which opened its season on Nov. 2 under the direction of Oscar W. Anderson of Chicago, with Zino Francescatti, eminent French violinist, as guest artist. Other artists to be presented this season are Dorothy Maynor, soprano; Gregor Piatigorsky, cellist, and Simon Barere, pianist. All concerts are held on Sunday afternoons at Masonic Temple in Davenport, seating 2,600 people, where the symphony will play to a sold out house for the season. Admission to the concerts is by season memberships only, which are sold during a campaign, held this year in April.

Mr. William B. Waterman is president of the Tri-City Symphony Board. The orchestra manager is Mrs. Richard B. Von Maur. The new secretary is Mrs. Douglas H. Brown.

Sioux City Civic Course Includes Series by Local Orchestra

SIOUX CITY, IA.—The 1941-42 season of the Sioux City Civic Concert Course opened on Oct. 27, with a concert by Rose Bampton. The full house, ninety per cent of which represented season ticket holders, insured the financial success of the balance of the series. Other recitals in the series are by the Berger Continental Ensemble and Jascha Heifetz, violinist.

As usual, six concerts will be presented, three of them by the Sioux City Symphony Orchestra under the direction of Leo Kucinski. Soloists with the symphony will include Robert Goldsand, pianist, Georges Barrere, flutist, and Jean Watson, contralto. In addition the orchestra will present three children's concerts.

Paul MacCollin is the manager of the Sioux City Symphony Orchestra and the Civic Music Association.

University of Kansas Orchestra Memorializes Skilton

LAWRENCE, KAN. — The University of Kansas Symphony Orchestra, founded by the late composer, Charles Sanford Skilton, is in its 39th season. Karl O. Kuersteiner is the conductor. The series for this year opened on Oct. 30 with a children's concert. Other events are as follows: Dec. 4, 39th Annual Concert, Alice Sherbon Bauman, danseuse, and the Moncrieff Singers, soloists; March 26, Spring Concert, soloist, Marshall Butler, pianist; May 6, Music Week Concert, Carroll Glenn, young American violinist, soloist; and May 7, All-American Program with the University A Cappella Choir. In addition it is the policy to give occasional out-of-town concerts.

The Symphony personnel consists of 90 University students, all of whom must successful pass tryout examinations. Programs are played in Hoch Auditorium, seating 4,000, with capacity audiences again expected. The student officers are: Donald Michel, president; Edna Carl, vice-president, and Richard Rice, secretary-treasurer.

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Florida Extends Welcome to Music-Lovers

By MARIE VOLPE,

Manager, University of Miami Symphony Orchestra

CORAL GABLES, FLA.—The University of Miami Symphony Orchestra is starting its fourteenth season. All indications point to an unusually big one. Our advance subscription sale is far ahead of last winter's, and we should have capacity houses for all concerts, as for the past three years.

John Bitter, entering his second year as conductor, is planning a most interesting program which will include the following works by American composers: Decision, by Henry Brant; Gitanjali Suite, by John Alden Carpenter; Scherzo, from the Afro-American Symphony, by William Grant Still; With Humor, from the Symphony, op. 20, by Paul Creston; the Samuel Barber Violin Concerto; Guaracha, by Morton Gould. Sibelius' Symphony No. 2 will open the first program.

The dates and names of soloists are as follows: Dec. 15, Rose Bampton, soprano; Jan. 19, Tito Schipa, tenor; Feb. 9, Ruggiero Ricci, violinist; March 2, Ruth Posselt, violinist; March 16, Guiomar Novaes, pianist; April 13, Simon Barere, pianist.

The orchestra has a personnel of 88 players and holds daily two-hour rehearsals, as in past seasons.

It will again give a series of three concerts in Fort Lauderdale at the Central High School. The dates and soloists are: Jan. 20, soloist to be named; Feb. 10, Ruggiero Ricci; March 17, Guiomar Novaes.

Photo by Sarlin

JOHN BITTER,

conductor, Miami Symphony Orchestra.

The University is announcing its second season of recitals at Miami Beach, of which all net proceeds go to the Arnold Volpe Memorial Auditorium Fund. The schedule is: Jan. 26, Gaby and Robert Casadesus, pianists; Feb. 16, to be announced; March 9, Marietta Bitter, harpist, and March 23, Igor Gorin, baritone.

The drive for the Arnold Volpe Memorial Auditorium will continue during the entire winter, with a splendid new local committee.

Central Florida Symphony Orchestra Plays in 4 Centres

WINTER PARK, FLA.—The Symphony Orchestra of Central Florida, conducted by Alexander Bloch, in his sixth season as leader, opens its series in Winter Park on Jan. 13. Besides this, there will be concerts in Sarasota and Deland, and the usual children's events in Orlando. Soloists engaged thus far include Blanca Renaud and Anne Mundy, pianists, and Walter Trampler and Dante Bergonzi, violinists. The Orlando Choral Society will appear with the orchestra.

Jacksonville, Fla., Orchestra Disbands for Defense Work

JACKSONVILLE, FLA. — The Works Project Administration of this State, according to James R. Black, Supervisor of the Florida Music Project, no longer sponsors a Symphony Orchestra. All of the playing units are engaged exclusively in defense activities, furnishing music for enlisted men at various Army and Navy posts.

Birmingham "Music Centre" of the South

By ALICE GRAHAM

BIRMINGHAM, ALA.—Birmingham is the largest city in the United States for its age, a statement verified by the Chamber of Commerce statistics. Strictly an industrial city, its artistic growth has been as amazing as its population, until now it is the music centre of the entire South.

The Birmingham Civic Symphony Orchestra is said to be the largest and most capable of that in any city of its size and age in the South. In the nine years of its existence it has grown to a personnel of 80 performers under the baton of Dorsey Whittington, with Ottokar Cadek, as assistant conductor and concertmaster.

Additions to the personnel of the orchestra this season include A. Clyde Roller, oboe; Violet Roller, second violin; Roy Houser and Robert Woodward, bassoons; and Stanley Willson, horn.

This season the orchestra opened with a Youth matinee and an evening concert, at both of which the noted pianist-composer, Percy Grainger, was guest soloist. Four more evening concerts and three youth concerts will be given this season, featuring as guest soloists Ottokar Cadek, violinist; a young Alabama artist to be chosen as an audition winner; and Alice Chalifoux, harpist of the Cleveland Orchestra. Betty Whittington, pianist, age 10, will be guest soloist at the Spring Youth Concert.

Choral Forecasts

The Handel Choral Society, Harrell Biard, director, opened its series of concerts on Nov. 23 with a program selected from various oratorios. The annual presentation of Handel's Messiah will be on Dec. 16; the Rose Maiden by Cowen will be given in May, and Judas Maccabaeus in May. The personnel of the choral organization numbers 100.

The Birmingham Music Club Chorus, Raymond Anderson, Director, will be heard in several concerts.

The Public School Music Department, Reuben Martinson, supervisor, will present a citywide Music Festival on Dec. 12, in which 250 singers will participate.

State Music Festival

The Alabama State Music Festival will be held in April on the campus of the University of Alabama in Tuscaloosa. More than 2,000 students will participate. Vernon Noah is chairman of the All State Chorus; George Bacon of the All State Orchestra; and Herman Moll, of the All State Band. Officers for this year are Arol E. Beck, Birmingham, president; Lewis L. Stookey, Mobile, vice-president; Dr. Alton O'Steen, State Supervisor of Music, secretary-treasurer.

In February the Celebrity Series under the direction of Mrs. J. W. Luke, will present Fortune Gallo's San Carlo Opera Company in two performances. This series will also offer Jessica Dragonette, soprano, and the duo-pianists, Fray and Braggioti.

Metropolitan to Appear

The Birmingham Music Club will bring the Metropolitan Opera for one performance of La Traviata in April, complete with ballet, orchestra, and chorus, with Helen Jepson, Richard Crooks, Charles Kullman and John Charles Thomas singing leading roles. The club's artists concert series includes also the Ballet Russe de Monte Carlo; Helen Traubel, soprano; and Lawrence Tibbett, baritone. The Philadelphia Orchestra, Eugene Ormandy conducting, will be presented in January.

Memphis Announces 4th Orchestral Series

MEMPHIS, TENN.—The Memphis Symphony Orchestra opened its fourth season on Nov. 18, its three other regular concerts being scheduled for Jan. 20, March 9 and May 5. Constant improvement in the playing of the orchestra under the direction of Burnet C. Tuthill has won enthusiastic public support.

The Memphis Symphony Society, after enjoying the leadership of Dr. Louis Levy for three years, is now under the presidency of Mrs. William Burr Chapman.

The orchestra consists of 80 players, only 25 of whom are members of the Memphis Federation of Musicians. The others are amateurs. The concerts are given in the municipal Ellis Auditorium, seating 2,400. The soloists for the four concerts are Eugenia Buxton, pianist; Robert Gay, baritone of the Philadelphia Opera Company; Ethel Taylor, soprano, and the brothers Emil and Walter Heermann, concertmaster and solo cellist of the Cincinnati Symphony, to be heard in May in the Brahms double concerto.

At the March concert, the Memphis Symphony Chorus of over 100 voices will assist in Howard Hanson's Songs from Drum Taps. At least one composition by an American composer is included on each program. Others to be represented this season are Charles Griffes, Arthur Shepherd, Samuel Barber, and the conductor, Burnet Tuthill.

Amarillo Supports Senior and Junior Ensembles

AMARILLO, TEX. — The Amarillo Philharmonic Orchestra, Robert Louis Barron, conductor, enters its 17th season with a longer series and larger budget. Four concerts will be given in the Municipal Auditorium, seating 3,000, on the following dates: Dec. 2, with Fray and Braggiotti, duo-pianists; Jan. 27, with Joseph Bentonelli, tenor, assisting; Mar. 5, with Cornelius Van Vliet, cellist; and in April, a popular program. The orchestra will play at Portales, N. M., and Goodwell, Okla., with noted soloists. The Amarillo Junior Symphony, of 80, also led by Mr. Barron, gives two concerts under the general management of the Philharmonic Orchestral Association, on Sunday afternoons, Dec. 14 and April 19. Advanced students soloists will be chosen by competition. The board of directors is headed by an executive committee consisting of Rex B. Baxter, president; T. W. Gilstrap, first vice-president; Wesley S. Izzard, second vice-president; Grace E. Hamilton, corresponding secretary; and Edith Zelley, recording secretary.

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AUDIENCE - BUILDING

(*Continued from page* 15)

primarily concerned with the ten concerts of the Monday series. It is largely a social club, which gives after-concert parties with musical notables as guests of honor. The University of Pennsylvania is also active in support of the Monday concerts.

DORLE JARMEL,

Director of Publicity, New York Philharmonic-Symphony

The Philharmonic-Symphony has the good fortune this year to be celebrating its Centennial. That, in itself, is the best possible publicity an orchestra can ask.

In ordinary years, the Philharmonic-Symphony depends largely on its publicity, to spread its news, to reach new audiences, and to stimulate sales. Local newspapers generously accord the orchestra space commensurate with its position. Newspapers throughout the country, influenced by CBS's regular non-commercial Sunday broadcasts, play up general news of the orchestra as well as its specific radio activities. The Philharmonic Press Department works hand in hand with the publicity departments of both the Columbia Broadcasting System and of Columbia Recording, as well as with the advertising agency which handles the latter's account. Window displays in department stores, specialty shops, music centres etc., are often arranged to tie up with current Philharmonic-Symphony events.

The budget for advertising and printing is not large. The Philharmonic-Symphony advertises its concerts regularly in local dailies, limited foreign language papers, and occasionally the weeklies. In addition to the yearly prospectus, it prints weekly dodgers for distribution, 3-sheets to post outside Carnegie Hall, and window cards.

The quantity and variety of direct promotion vary from year to year. It is guided by members of the Auxiliary Board of the Society and is under the supervision of the Committee on Subscription Activities of which Mrs. Robert H. Thayer is Chairman. The activities include:

Mailing of season prospectuses to general lists every spring and fall; personal follow-up of such prospects; obtaining good new lists of names; special personal contact work for the sale of boxes.

The Group Ticket Committee is part of a Committee on Music Interest. Tickets in groups of four or more are sold to interested organizations.

Other promotional activities, under the supervision of various members of the Auxiliary Board of the Philharmonic-Symphony, are: Popular Concerts (Saturday nights), general promotion by Mrs. Charles S. Guggenheimer; Young People's Concerts, for which extra press work is done; and recordings of concert programs are circulated in advance among the schools, also study notes, under Mrs. Melvin E. Sawin, Chairman; Committee on Music Interest in Colleges and Public Schools, which distributes among colleges and public schools limited supply of low-priced coupons.

Further promotion is undertaken by: The Philharmonic-Symphony League by means of luncheons, bulletins, concerts and lectures, under Mrs. John T. Pratt, Chairman; Committee on Musical Training and Scholarships, Mrs. Harris R. Childs, Chairman, which makes it possible for qualified students to study with members of the orchestra; Junior Committee under Mrs. John B. Aspegren, whose aim is to interest younger people in the Philharmonic; Pension Fund Committee, under Mrs. Henry Martyn Alexander, which promotes the interests of members of the orchestra and assures the futures of veteran players.

JEAN W. CAREY,

Buffalo Philharmonic

The Buffalo Philharmonic Orchestra Society firmly believes that audiences are built only with the closely interwoven workings of four factors: Personal Contact, Promotion, Publicity, Advertising.

Under Personal Contact we place our working force of 600 volunteer men and women who are members of either our Women's Committee or Junior Committee. Both groups function in telephone follow-up of mail campaigns together with their sponsorship of individual concerts, their speakers' bureau service, and their presentation of music appreciation lectures and forums.

Promotional ideas such as department store displays and radio announcements all clear through an advisory promotion committee composed of leading radio, newspaper, advertising and general business executives who devote their time to giving suggestions and advice. The group is chairmaned by a radio executive who is a member of the Board. Other members are not necessarily orchestra board members but rather men who are interested in anything that promotes business in Buffalo.

Advertising in newspapers and programs is used as well as posters, bulletins, and direct-mail pieces. These mediums are supervised by the advisory promotion committee with volunteers giving time for the actual distribution. All newspaper publicity is supervised by the manager's office with individual committees submitting news plans to avoid any conflict with city desk, music column, rotogravure, or lay-out plans the publicity department may have prepared.

Because a maintenance campaign is conducted annually, this year we are not conducting a highly organized ticket-selling drive and may not in the future because of the difficulties of enlisting volunteers for two community-wide campaigns in a season and the special problems of interpretation that arise.

San Antonio Begins Successful Season

By MRS. STANLEY WINTERS

SAN ANTONIO, TEX.—The Symphony Society of San Antonio, Max Reiter, conductor, opened a very auspicious season, with Helen Jepson as soloist. Orchestral numbers included Tchaikovsky's Pathétique Symphony, given a fine reading. Perpetual Motion by Paganini was played by the violin section, standing. Debussy's Reverie, and the colorful España by Chabrier, were also heard. Miss Jepson's numbers were arias from Manon and Traviata and songs by Schubert, Rachmaninoff and Strauss-La Forge. She was enthusiastically received by the large audience, which demanded many recalls and encores.

A most successful season can be foretold for this fine group, partly due to the work of the organization chairman, Pauline Washer Goldsmith. Interesting program notes were contributed by Harold Gordon. Albert Spalding was the second soloist.

Another active group, the Junior Civic Orchestra of San Antonio, sponsored by the Recreation Department of the city, is completing its second year under the direction of Bertram Simon, concertmaster of the local Symphony. A group of 45 young people from ten to 17 years of age meets weekly for rehearsals. This year a quartet was formed from the first chairs of the string section. Three public concerts are to be given with local soloists.

The first program, heard on Oct. 26 by a large audience, presented Jocelyn Haelbig, young violinist and concertmaster of the orchestra, in the Wieniawski Polonaise in A Major. The second program will feature the Symphony No. 1 of Beethoven.

A splendid group of spirited citizens headed by Leroy Denman, Jr., gives enthusiastic support to this project.

The Friends of Music, Mrs. James E. Devoe, sponsor, opened the season with the appearance of the charming Jarmila Novotna. Her exquisite, flowing soprano was heard to great advantage in songs by Handel, Haydn, Debussy, Faure, Tchaikovsky, Kovaris, Fibich and Dvorak and the Jewel Song from Faust. She was recalled innumerable times. George Reeves was the fine accompanist and also played two numbers by Brahms.

The Tuesday Musical Club, Mrs. Norma Hancock, president, opened its series of musical teas with Lansing Hatfield as soloist. The baritone delighted his audience. His rich, vibrant voice was heard to fine advantage in numbers by Handel, Schubert, Wolf, Tchaikovsky, Hatton, Vaughan-Williams, J. Bertram Fox and an aria from Bizet's La Jolie Fille de Perth. A group of American folksongs closed the program. Encores included an aria from Simon Boccanegra. The accompanist was Collins Smith, who contributed a group of solos.

Tyler Symphony Orchestra Heard under Fritz Fall

TYLER, TEX.—The Tyler Smphony Orchestra inaugurated its seventh year on Nov. 20, under Fritz Fall, its conductor for the past several years. The orchestra consists of some seventy players, professionals, the heads of music departments of schools over East Texas, and non-professionals. Five programs will be given, in the new Municipal Auditorium, seating 3,000, with soloists appearing at each event. Mary Louise Beltz was heard at the first program.

The president of the organization is Joe Zeppa, the vice-president, John Warren, and the secretary, Mrs. Talbot Williams.

A campaign is in progress for funds for the orchestra. A marked interest has been shown, states Mrs. Williams.

Fort Worth Symphony Inactive

FORT WORTH, TEX.—The Fort Worth Symphony Orchestra is still inactive, as it has been since the fall of 1940, when the season had to be cancelled after a stagehands' strike closed the local auditorium to all union organizations. It had been hoped that the "call" would be lifted in time to plan and carry out programs for this season. But the matter has not been settled.

At the present time it is hoped that a few concerts may be given later in the season.

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Foreposts of Music

(*Continued from page* 18)

And still another important figure in the musical work, the man responsible for the admirable training of hundreds of young instrumentalists, is Professor George Kirchner, eminent cellist and disciple of Klengel. He and his orchestra made known in that part of the world many works by our contemporaries.

In Canada, Music and Good-Will

At the other end of my grand arc, in a typical Canadian center, I observed the same traits of musical life—freshness of enterprise, striving for a high level in craft, and original figures who are building up new creative foci.

In peaceful Saskatoon, city of small, green squares and bridges surrounded by the immense wheat fields of Saskatchewan, again one discovers a set of uncommon leaders who fashion the musical life there. Among them, Lvell Gustin, just elected President of the Canadian Federation of Music Teachers' Associations, an outstanding pianist of the Leschetizky school, brilliant organizer and charming man of the world; Helen Davis Sherry of the University of Saskatchewan, a lady of rare culture and musicianship and a master of the *bel canto* method in singing; Joseph Lichstein, violinist, writer, official of the Canadian Railways and organizer of choruses, and many others.

One side of my impressions rises with particular keenness, the human and moral side. I speak of that basic good will, a readiness to listen with sympathy to the voice from beyond the emotional frontier that divides men and races; I speak of that highest of American traits.

In Canada I witnessed this everywhere, as I did in our own Pacific belt. Whether on the amiable shores of Vancouver Bay, in lovely Victoria where the Dominion of Canada Music Teachers' Congress listened with rare benevolence to my address on modern educational composition in the United States; or in a prominent Saskatoon church where I spoke on a "good will" topic, on the ancient Hebrew and early Christian music, link and moral lesson; or in that handsome concert hall of the Toronto Conservatory where my concert and lecture devoted to the new music of the United States took place—in all these inspiring places I felt the realness of the "church of decent men" (phrase of Henry IV, which I was moved to use in greeting the Victoria Convention at their opening dinner, describing thus the British Commonwealth of nations).

Speaking of Toronto means speaking of the premier musician of Canada and an incarnation of the comrade spirit of its artists, Sir Ernest MacMillan, director of the Toronto Conservatory. He is a musician of extraordinary gifts, and versatility, composer, conductor, organist, pianist, arranger of French-Canadian songs and a man of rare charm and wit. It was a treat to hear him talk on professional teacher-ethics in Victoria.

The musical direction of the Canadian Broadcasting Company is also in excellent hands, those of Samuel D. Hersenhoren, outstanding Canadian violinist and conductor, who has commissioned and performed a great many of the young Canadian compositions. Among Hersenhoren's remarkable "enterprises" is a very unusual experiment with radio music drama based on tragic episodes from the life of European refugees, now new Canadian settlers. The music for these radio pieces is entrusted to John J. Weinzweig, a prominent composer and a leader of the young Canadian group, who has lifted musical accompaniment to the drama far above the usual type of radio compilation. This plan is certainly a "good will" idea *par excellence*. And the very fact that such a scheme is willingly accepted by the popular—and immense—radio audience, speaks reams for the kindly spirit of Canada.

Hollywood's Other Face

As I mentally retrace my *marche-route* back to its official opening, in Los Angeles at the Biennial Convention of the National Federation of Music Clubs, where I was invited to speak on "Inter-American Musical Relations," I think of still other surprises of my tour. Of them, Hollywood's other face is one.

Nearly all of a remarkable group of composers, many of them totally unknown in this wide world of ours, work for Hollywood, in one way or another. Ingolf Dahl plays the piano there and Adolph Weiss—the bassoon; blue-eyed young David Raksin, alert, flexible, full of whim, writes film music; and George Tremblay, one of the most gifted among the younger Americans, author of a fascinating woodwind quintet, is an arranger.

Ingolf Dahl, a highly gifted and intelligent musician, said that Los Angeles is the New Vienna, as New York is the New Paris. But surely, Los Angeles is the New Vienna because of Schönberg, not because of Oscar Straus or Erich Korngold!

Schönberg's mighty mind dominates the above-mentioned interesting young California group of creators, as he does the most active and advanced Canadian group.

Of his disciples there, Adolph Weiss, the uncompromising atonalist, Paul Pisk, the splendid propagandist of educational American music and now regional director for the League of Composers, are the best known. Closest to Schönberg is Gerald Strang, both a fine theoretician and practical musician, author of a symphony remarkable in many respects and full of subtle contrasts. Strang is now co-operating with Schönberg in a monumental educational work, Fundamentals of Music Composition.

I had an unforgettable visit with Schönberg at the reception for Mrs. Elizabeth S. Coolidge held at Schönberg's home in Beverly Hills, a dwelling that reflects the exquisiteness of taste and artistry of this towering musician.

It was an extraordinary duo, delightful to watch and to talk with. The taught, nervous Schönberg, intense to the breaking point and yet so full of delicate deference of the perfect host; and the great lady at his side, to whom American music owes much, breathing an observant knowledge of life, a deep interest in everything creative and a gently humorous tolerance for our, frailties.

Native Scores to Be Given By New Haven Symphony

NEW HAVEN, CONN.—Three conductors, David Stanley Smith, Hugo Kortschak and Richard Donovan, will appear during the 48th season of the New Haven Symphony Orchestra. Dr. Smith opened the season on Oct. 20 when Bruce Simonds, pianist, dean of the Yale School of Music, was the assisting soloist. Agnes Davis, soprano, was heard at the Nov. 10 concert, when Mr. Donovan conducted.

For the third concert on Dec. 8, Mr. Kortschak will conduct and Joseph Szigeti, violinist, will be the soloist. He also conducts on Jan. 19 when Shura Cherkassky, pianist, will be heard. Dr. Smith returns for the Feb. 9 program, when the Yale Glee Club, Marshall Bartholomew, conductor, assists. On this program will be heard Mr. Donovan's Fantasy on American Ballads, one of the novelties of the season. The latter returns to the podium on March 2, when Guiomar Novaes, Brazilian pianist, is soloist.

Ruth Posselt, violinist, appears under Mr. Kortschak's baton on April 6 and the season concludes on May 4 when Dr. Smith conducts. In addition to the Donovan score, American compositions to be heard include Daniel Gregory Mason's Lincoln Symphony and Dr. Smith's Requiem for violin and orchestra.

Women's Group Sponsoring Portland, Me., Orchestra

PORTLAND, ME.—The Portland Symphony Orchestra, of 86 players, under Russell Ames Cook, conductor, is giving four evening concerts in City Hall Auditorium in its 19th season. The dates are: Dec. 5, Feb. 11, March 25, and May 13. There will also be two children's concerts, and by popular request the "Portland Pops" will continue, the first having taken place Nov. 21 in the Eastland ballroom.

A chamber music concert in honor of the Women's Committee (general chairman, Mrs. Guy P. Gannett, president of the N. F. M. C.) and the sponsors was given on Nov. 30 at the Portland Art Museum by players from the Symphony.

Montana State U. Symphony Presents Faculty Soloists

MISSOULA, MONT.—The twenty-second season of the Montana State University Symphony Orchestra, A. H. Weisberg, conductor, opens on Dec. 4 in the Student Union. Composed of students in the School of Music augmented by faculty members and residents, it usually presents five or six public concerts with advanced students and teachers as soloists.

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THE DANCE: Question of Symphonic Ballets Prompts a Musical Controversy

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

If the surrealist spectacle of Labyrinth juxtaposed to Schubert's Seventh Symphony served as no tremendous contribution to world culture, it at least set many people thinking about the merits and demerits of coupling so-called "absolute" music with the dance. For not a few problems are posed, esthetic and otherwise.

Time was when it was a rarity that a new ballet did not boast an original score; today the reverse is often the case. New ballets we have in plenty, but a goodly number of them utilize music that has long been established in the concert repertoire.

Massine was one of the first to start the trend; in 1933 his Les Presages, set to Tschaikovsky's Fifth Symphony, was produced, and its success inspired other work along the same lines. Within the last few years, New York audiences have seen many such works. Labyrinth, Bogatryi, (Borodin's B minor Symphony), Jardin Aux Lilas (Chausson Poème), Rouge et Noir (Shostakovitch First Symphony), Choreartium (Brahms' Fourth Symphony), Beethoven's Seventh Symphony, and The Eternal Struggle (Schumann's Symphonic Etudes) come immediately to mind. There have been of course, many others.

The esthetic problem they pose in the minds of many beholders centers around the artistic validity of saddling a great piece of music with a specific program. Perhaps much can be said on both sides of the question. Estheticians have been arguing since the days of Plato, and they have yet to solve the basic questions, while virtually nothing has been written on musical esthetics. Yet in the present case, certain facts that have a direct bearing on the case present themselves, and they cannot be ignored or lightly passed over.

Dance vs. Music

It is a sociological truism that a great work of art is a perfect picture of a man in relation to his times. By the process of transplanting his work to another medium of a different age, however, the message of the creator is entirely altered. It assumes a different relationship; ideas are given to it that are foreign to the original conception. But, say those who adapt his work, we are not distorting anything: the music is at it originally was, and we are merely presenting our choreographic interpretation, which surely is legitimate.

But is it? The very fact that an arbitrary interpretation is imposed would seem to take away from the music rather than enhance it. This argument does not apply to program music, an attempt to depict something definite; choreography set to it is merely a visual resolution of the composer's intentions. Ballets like Peter and the Wolf, Prince Igor, or even the Symphony Fantastique are perfectly satisfactory, for they are purely functional. Certain forms of non-programmatic music make acceptable dance backgrounds, an example being the use of Prokofieff's Classical Symphony in Gala Peformance.

But "non-programmatic" does not mean "absolute" in the sense that Beethoven's Symphony in A is absolute. The latter is a mighty utterance, complete in itself, while the Classical Symphony relies on certain archaisms for much of its charm, and its short, witty movements are a perfect complement to the briskly humorous ballet. It is the use of music like the Beethoven and Schubert symphonies around which objection centers. A program and an interpretation are forced on works that are complete in themselves; on works that are universal enough to impose a different reaction on every listener.

The result is that one becomes conscious of a definitely limiting factor. Instead of the individual interpretation that each listener makes for himself, one is subjected to the moods and whims of the choreographer's ideas. Besides which, the dances are usually so obvious that they insult the composer's originality. A roll of the drums, and the dancer strikes an attitude; a frisky scale passage, and the dancer runs across the stage; a long cantilena, and the inevitable adagio occurs.

Ideal Art Fusion Desired

All of which is hardly the ideal fusion of the arts, that ballet should be. Forgetting for the moment the preceding argument, it seems obvious that many mechanical difficulties present themselves when symphonic music is used. Think of the greatest choreographic works, and you will find that to a large extent they have been composed by dancers and musicians working as a unit. Theirs is a cooperative medium. Unfortunately, dancers today cannot cooperate with Beethoven or Brahms, and if they elect to use their music, the dances must be shaped in accordance with unalterable musical patterns. No fluidity, no compromise. For if there are any cuts or extensions, the public and critics will raise cries of horror.

Whatever the good points of such techniques—and there are not many—they are usually far outweighed by the bad. With the plenitude of creative talent now in this country, there is no reason why more original ballet music should not be composed. Within the past ten years, of all the successful ballets that have remained on the popular repertoire, comparatively few have original music.

Is the time past when the balletomane can attend a premiere in the fond hope that perhaps the curtain will be raised to disclose a new Sacre or Daphnis and Chloe? The present trend is unprogressive, and fails to take into account that now, as never before, the public needs a vital, contemporary approach to an art that only too easily tends to remain static.

MIRIAM WINSLOW AND FOSTER FITZ-SIMONS
in one of the most popular dances in their repertoire—Jazz Pavane. A return engagement at the Kilbourne Hall in Rochester, N. Y., on Dec. 16 will open their concert tour.

Dance News and Reviews

A somewhat revamped Ballet Theatre, appearing in conjunction with the New Opera Company, presented three ballets for its initial New York appearance of the year on Nov. 9 at the Forty-Fourth Street Theatre. One noted many new faces. Recruited from the Ballet Russe were Markova, Baronova, Gibson, Osato, and several others. Not all of the company were present, since several were held up in Mexico. This accounted for several substitutions, and possibly for the delay in starting the performance and the long intermission waits.

Les Sylphides opened the program. Little need be said about so familiar a work; Markova was never seen to better advantage, Karen Conrad and Annabelle Lyon gave adequate support, while Dimitri Romanoff was less successful. The corps de ballet was splendid throughout. Mois Zlatin conducted.

Bluebeard Premiered

Sylphides was followed by the United States premiere of Fokine's ballet Bluebeard, set to music by Offenbach. In two prologues, four acts and three interludes, it boasts a long and somewhat involved program. Despite its great length, it is a colorful and entertaining spectacle. Some of its humor perilously approaches the slapstick, but on the whole the work has been constructed with a sure hand, and in the present performance it was danced with abandon and gusto.

Chief honors go to Tudor, Runanine, Dolin, Gibson, Semenoff, Chase, Lyons, Markova and Baronova. The scenery and costumes were executed by Marcel Vertes. Antal Dorati was the conductor, and achieved excellent coordination; so vigorously did he throw himself (literally) into the spirit that one expected him to leap onto the stage and join the proceedings. With a few judicious cuts, notably in the concluding scene, Bluebeard can take its place as one of the most diverting ballets presented in New York for several seasons.

The familiar Gala Performance closed the program. Nora Kaye, Irina Baronova and Karen Conrad were the leading figures; Dorati again conducted.

Iva Kitchell's Recital

One of the most successful Carnegie Chamber Music Hall dance recitals of the season was that of Iva Kitchell, who made her debut on November 11 before an audience that was crowded to the doors but had a wonderful time nevertheless.

Miss Kitchell called her program Dance Pantomimes and Parodies. In about one minute flat she can transform

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herself from a Fuller Brush Man to a Dancing School Protégée; the next moment she is Maisie at the "moovies," or the Prima Ballerina in an Invincible Imperial Ballet Company. In "Ze Ballet," which was one of the most unique ideas on the program, Miss Kitchell portrayed the temperamental prima ballerina both on and off stage. What with a nature exuding sweetness and light before the audience and hurling venom and toe slippers backstage (but—in full view of the audience), a devastating portrayal of a certain type of artistic temperament was effectively burlesqued, and like all good satire, it struck deeper than externals.

Although Miss Kitchell specializes in humor and satire, her technical ability must not be underestimated. She is capable of clean-cut feats of virtuosity, and possesses excellent control. Harvey Brown, who arranged and composed some of the music, was at the piano, and provided sturdy support throughout, anticipating perfectly his soloist's movements.

La Meri in Hindu List

The India League of America presented La Meri and the Natya Dancers in a program of Hindu Natya at the Barbizon Plaza Theatre on Nov. 13. On the program were three Hindu ballets —Krishna Gopala, Deva Murti, Gauba's Journey to Paradise—all of which were composed and choreographed by La Meri, and a musical interlude by Wana Singh and his group of Hindu musicians.

The dances were distinct in gesture and pattern, interesting in content and lavishly costumed. The dancers—Deirdre, Mera Goorian, Carolyn Hector, Juana, Marian Jay, Virginia Miller, Serena, Anna Waivada, Iris Whitney—display marked individual progress with every performance and especially fine for clarity in gesture was the dancing of Virginia Miller as the Bride in Gauba's Journey to Paradise.

La Meri has been proclaimed to be the "finest and most convincing apostle of Hindu dancing in the Occident" by the India League of America and this concert was given by the League in appreciation for the American artist's sincere efforts. A large and distinguished audience attended.

San Francisco Orchestra and Opera Provide Brilliant Fare

By ALFRED FRANKENSTEIN

SAN FRANCISCO.—The San Francisco Symphony Orchestra opens its 30th season (its seventh under the baton of Pierre Monteux) with a pair of concerts December 5 and 6. In commemoration of the 150th anniversary of the death of Mozart, which occurs Dec. 5, the program includes the Jupiter symphony. It also includes the Eroica and the suite from William Walton's Facade.

Twelve concert pairs are announced as usual under the auspices of the Musical Association of San Francisco, of which Leonora Wood Armsby remains as president. Four of these are without soloist. Guest artists engaged are Miriam Solovieff, Zino Francescatti and Naoum Blinder, violinists; Igor Stravinsky and Charles O'Connell, conductors; Vladimir Horowitz and Arthur Rubinstein, pianists, and a four-piano ensemble composed of Rudolph Ganz, Dalies Frantz, Eugene List and E. Robert Schmitz. Ganz will also direct a series of four Young People's concerts.

The city Art Commission will give five Symphony concerts and six performances by the Monte Carlo ballet with the orchestra, starting with a concert December 16 at which Paul Robeson will be soloist. Other soloists on the Art Commission series are Joseph Bonnet, Alexander Kipnis and Lily Pons, whose concert will be directed by André Kostelanetz. Alexander Kipnis, the Municipal Chorus and the orchestra will give a concert version of Boris Godounoff under Monteux's direction.

The major recital series is that managed by the concert division of the San Francisco Opera Company. This opens Dec. 3 with Yehudi Menuhin, who will be followed by Jan Peerce, Dusolina Giannini, the Don Cossack Choir, Rachmaninoff, Marian Anderson, José Iturbi, Oscar Levant, Dorothy Maynor, Grace Moore, John Charles Thomas and Helen Traubel.

It is impossible to forecast the rest of this season on the basis of present information, for events keep constantly popping up as the year progresses. At present two big ballet ventures—the Basil company and the Ballet Theater—are announced, but with no definite dates. The San Francisco String Quartet, composed of Naoum Blinder, Eugene Heyes,

Pictorial Picture Service

PIERRE MONTEUX
conducting the San Francisco Symphony Orchestra

Ferenc Molnar and Willem Dehe, is giving a series of five concerts, of which one has already been presented. (Concert life in San Francisco, it is just as well to state here, is crowded almost entirely into the first four months of each year. The big musical event of the fall is the opera, which runs from mid-October to early November. After that there is only a scattering of minor events until early December. The first two weeks of December bring a few important concerts, as will be observed above. The holiday season is always devoid of music hereabouts, but after that the deluge.)

The Music Lovers, an important local chamber music society, will give its annual three concerts. The San Francisco Conservatory of Music is sponsoring five concerts of new American music under the Composers' Forum plan, and various other events such as a series of song recitals by Nicholas Goldschmidt and the presentation of two intimate operas, Mozart's Bastien and Bastienne and Douglas Moore's Devil and Daniel Webster.

The colleges are all active musically. Stanford University has founded its own trio, composed of Ferenc Molnar, Carl Fuerstner and Betty Barbour, and this group is giving many performances. The University of California Symphony Orchestra, conducted by Albert Elkus, has its usual series, and there is much music at Mills College.

All in all this musical season looks exactly like every other musical season we have had since this correspondent arrived here seven years ago, but with one significant difference. Subscriptions to the Symphony are way up, and it is even possible, that, for the first time in history, every single seat for every single San Francisco Symphony concert will be sold out on the season ticket basis.

Sacramento Symphony Orchestra Giving 5 Events

SACRAMENTO, CALIF.—Willem Van den Burg conducted the Sacramento Symphony Orchestra in its first concert of the new season on Nov. 6, when an all-American program was presented. The only number not by an American composer was Dvorak's New World Symphony. Howard Plumb, associated with the Disney studios in Hollywood, was represented by his Impressions of an Animated Cartoon. Aaron Copland's Outdoor Overture was the other number.

The second in the series of five concerts will be held on Dec. 18 when Paul Robeson, baritone, will sing excerpts from Boris Godounoff. Mr. Van den Burg is planning to present at this time the transcription which he and his wife have made of Bach's D minor toccata and fugue.

The Don Cossack Chorus will be heard at the Jan. 13 program, when Shostakovitch's Fifth Symphony will be featured. A young Sacramento pianist, Lawrence Hahn, will play a Liszt concerto on Feb. 12. The conductor fulfills a dual assignment at the closing concert on March 5, when he will play his own arrangement of Jean Huré's cello sonata for cello and orchestra.

The Sacramento Symphony Association sponsors the orchestra. Dair Davidson is president and Dorothy Granville business manager. The concerts are held either in Sacramento H. S., seating about 1,500 or at the Sacramento Memorial Auditorium where the capacity is 5,000. Last September the ensemble played at the State Fair. It expects to be heard again at the 1942 fair.

Long Beach Woman's Symphony Aided by Defense

LONG BEACH, CALIF. — The Woman's Symphony Orchestra, which opened its seventeenth consecutive season on Oct. 8, followed by a second concert on Nov. 18, already reports attendance double that of last year.

Due to a rapid expansion in naval and shipbuilding facilities and the establishment of two of America's largest aircraft factories this year in Long Beach, a growth in population has brought increased demands for cultural entertainment. To date the Woman's Symphony schedule, ending late in May, shows twice as many concert bookings as last year. Some dates are for out-of-town appearances in Pasadena and other Southern California cities.

The Woman's Symphony of Long Beach is the only municipally supported woman's orchestra in the world. In addition to a formal concert schedule, it is constantly featured before convention gatherings, and other civic and semi-public events.

Reduced this year to 105 instrumentalists from the 127 of last season, the orchestra shows improvement and promises much for coming concerts. All formal appearances are in Convention Hall of the Municipal Auditorium, which seats 4,800. Many of the concerts produce turn-away crowds.

Eva Anderson, conductor of the Woman's Symphony throughout its career, specializes in training and developing young women for her orchestra. None in the group at present is over 30 years old.

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Los Angeles Audiences and Subscribers Increase

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, Calif.

The orchestra situation in Los Angeles has not been affected adversely by the difficult times, and although the season is yet too young to judge of popular patronage for the concerts, advance subscriptions have been slightly better than last year at the same time. The Werner Janssen Symphony, the first to starts its season, drew a larger attendance than in its concerts of last year, and the Los Angeles Philharmonic season has been extended by two weeks.

No permanent conductor has yet been chosen for the Philharmonic Orchestra, which will have four guest conductors during the season, its 23rd, giving twelve pair symphony concerts in Los Angeles under John Barbirolli, Alfred Wallenstein, Bruno Walter and George Szell. Concerts will be given also in other cities of Southern California, including San Diego, Santa Barbara, Pasadena and Claremont. The young people's concerts, under the direction of Albert Coates, have been divided into two sections, one for the high school and junior college students, the other for the elementary schools.

Soloists for the symphony pairs will be Vladimir Horowitz, Sergei Rachmaninoff, Albert Spalding, Maurice Eisenberg and Marcel Grandjany. There have been several changes in personnel. Lauri Kennedy will take the principal 'cello chair, and Channing Robbins joins the section. Cecil Bonvalot will play at the first viola desk, Marvin Limonick and Sidney Greene enter the violins and a new bass player is Kenneth Winstean. Twenty-five per cent of the Philharmonic personnel have attended schools in Los Angeles and received the bulk of their training here. In the orchestra are two sets of brothers, three Di Tullios and two Rehers, and two pairs of father and son performers, the Lindens and the Limonicks.

Janssen Orchestra's Series

Werner Janssen has recruited his orchestra largely of fine studio players. He has scheduled four concerts in Los Angeles, with out of town performances in Santa Barbara, San Diego and San Francisco. World premieres of a new Hindemith work for piano and string orchestra, with Lillian Steuber as soloist and a new work by Igor Stravinsky, with the composer conducting, have been announced. Other soloists are Bartlett and Robertson, the Roth String Quartet and Concertmaster Eudice Shapiro. Each concert program is to include at least one work by an American composer. A series of young people's concerts will be given in the schools.

The Los Angeles Woman's Symphony Orchestra continues under the direction of Ruth Haroldson, and will gave at least two concerts. A new woman's symphony has been organized by Leonard Walker, and expects to give several concerts during the season.

The WPA Symphony, giving weekly concerts in Embassy Auditorium, alternates symphony programs under the direction of James Sample and lighter programs under Carl Bowman. Audiences have almost doubled over last season.

Photo by M. Rosenfeld, Sao Paulo

WERNER JANSSEN,
conductor, Janssen Symphony.

In the vicinity, the Pasadena Civic Orchestra gives several concerts annually under the direction of Richard Lert, as does the Long Beach Women's Orchestra under Eva Anderson. Community orchestras doing excellent work are the San Pedro Symphony and the Long Beach Symphony, both under the direction of Robert Resta, and the Palos Verdes Symphony under Josef Piastro.

There are no immediate plans for any local opera season. Lazar Samoiloff presented Debussy's L'Enfant Prodigue in English, with Margaret Phelan, Robert Biggs and Eber Piers with the WPA Symphony under Carl Bowman on Nov. 18. Presentation of Cavalleria Rusticana, also in English, with Laura Saunders as Santuzza and James Sample directing is scheduled for January.

Eunice Boyd's Little Symphony Orchestra, a group of talented young people, plays several engagements during the year, and is the nucleus of the annual Mozart Festival. Peter Meremblum's Junior Symphony is perhaps the best known of any youth orchestra due to its many film appearances. Many eminent conductors have taken the baton at the Saturday morning rehearsals, including Bruno Walter, José Iturbi and John Barbi'ro'li. The Julian Brodetsky Chamber Music Ensemble, string orchestra, has been winning laudatory comment at its programs. A little Symphony under Ernst Katz is musically serving the east side of Los Angeles.

Two unusual orchestras which give no concerts but hold semi-monthly rehearsals, are formed of studio musicians who desire the artistic satisfaction of performing great music. The orchestras, one in Hollywood and one in Beverly Hills, invite guest conductors and perform new works as well as items of the standard repertory.

Forum Seeks Native Scores

The Composers' Forum, an organization for the performance of contemporary American music, directed by Ashley Pettis, Dean of the San Francisco Conservatory of Music, requests that any interested composers send orchestral scores and parts to the conservatory to be considered for performance. Readings will be given to all compositions submitted, and those deemed most suitable will be presented in free public concerts through special arrangement with the NYA Orchestra of San Francisco, conducted by William van den Berg.

Louis Kaufman Is Soloist with Orchestras

Louis Kaufman, American violinist, appeared as violin soloist with the Janssen Symphony Orchestra in Los Angeles, Santa Barbara and San Francisco, and with the Northern California Symphony in Oakland, San Francisco, Watsonville, Taft and Fresno, this season.

Such eminent composers as Robert Russell Bennett and Ernst Toch have selected Mr. Kaufman to record with them for Columbia Masterworks records. This season Columbia released the records of the Bennett Hexapoda Suite, played by Mr. Kaufman and the composer, and the Ernst Toch Quintet, Op. 64, recorded by the composer and the Kaufman String Quartet.

In addition to his concert activities, Mr. Kaufman has recorded violin solos for outstanding film scores in Hollywood, including The Little Foxes (Goldwyn), Suspicion (RKO) and The Men in Her Life (Columbia).

R. D. S.

Pascarella Founds Opera Club for San Diego

SAN DIEGO, CALIF.—Enzo Pascarella has organized the San Diego Grand Opera Choral Club which will seek to "promote presentation of grand opera with local talent." More than 30 members have been enrolled with Mrs. Pauline De Vol as chairman; Adeline Lavley, secretary, and Lois Swanson, librarian. Mr. Pascarella is president and director.

The club is rehearsing Cavalleria Rusticana and plans also to study other operas in English as well as the original language.

Vronsky and Babin Present New Scores at Recital

In their duo-piano recital at Washington Irving H. S., New York, on Nov. 1 under the auspices of the People's Symphony Concerts, Vitya Vronsky and Victor Babin played the latter's arrangement of Bach's G Major sonata for two claviers and pedal, the sixth in a volume of sonatas being published by Boosey & Hawkes. The program, which included Melodie of Gluck, Duettino Concertante by Busoni, Rachmaninoff's Second Suite, Milhaud's Scaramouche, Scriabin's Fantasy, and Mr. Babin's arrangement of the Rosenkavalier waltzes, also listed a Military March Rhythm by Mr. Babin, a first New York hearing of this work.

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Hollywood: San Francisco Opera Warmly Hailed in Brief Local Series

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, Calif.

The annual visit of the San Francisco Opera Co. brought seven operas, six in the Shrine Auditorium in Los Angeles and one in the Municipal Auditorium in Pasadena, beginning Nov. 3 and ending Nov. 9. All the productions were lavishly mounted, receiving admirable stage direction at the hands of Armando Agnini and Herbert Graf, and the excellent support of the San Francisco Symphony Orchestra.

Opening presentation was Verdi's Simon Boccanegra under Erich Leinsdorf's baton. Lawrence Tibbett combined emotion and dignity in the title role. In her first appearance here, Stella Roman made an immediately favorable impression as Amelia, singing with warm tones and emotional appeal. Ezio Pinza made much of the stern Jacopo, John Brownlee showed a well handled baritone as Paolo and Frederick Jagel gave an excellent delineation of Gabriele, with Lorenzo Alvary making a competent Pietro.

Daughter of Regiment Restored

The huge auditorium was sold out for Lily Pons' appearance in Donizetti's The Daughter of the Regiment. The petite coloratura carried her role merrily and won ovations for her singing. Raoul Jobin showed a fine lyric tenor as Tonio and was warmly applauded. Salvatore Baccaloni, also making his Los Angeles debut, proved a most entertaining comedian as the rotund Sulpice, securing many laughs with his antics. Irra Petina provided some of the opera's best humor as Marie's mother, and Lorenzo Alvary pantomimed Hortensius amusingly. Gennaro Papi conducted with routined competence.

Bidu Sayao and Lawrence Tibbett shared honors in the Pasadena performance of Verdi's Rigoletto on Nov. 5. Sayao made a lovely Gilda, interpreting the role with charming voice and histrionic ability. Tibbett sang with care, and won plaudits for the drama he brought to his denunciation of the courtiers. Charles Kullman sang the Duke very well indeed, acting with easy assurance. Jerome Hines showed a fine bass as Monterone, and proved himself a young singer of exceptional caliber. Petina's Maddalena and Alvary's Sparafucile rounded out a good cast, with Papi conducting.

Risë Stevens' delineation of Octavian in Strauss' Der Rosenkavalier was a triumph of acting as well as singing. Even when dressed in feminine clothes as the pretended Mariandel, she contrived to convey the impression of a naturally embarrassed youth in masquerade. She sang the difficult lines with complete surety, always fully in character. Alexander Kipnis was a particularly amusing Baron Ochs, while finesse and vocal opulence were applied by Lotte Lehmann to the part of the Marschallin. Margit Bokor made a charming Sophia, her voice richer and warmer than last year. Walter Olitzki supplied a properly pompous Faninal. The scheming Valzacchi and Annina were deftly portrayed by Karl Laufkoetter and Irra Petina, while Olive Ponitz made an excellent duenna. Leinsdorf's conducting was superb.

Montemezzi Conducts

Italo Montemezzi conducted his own opera, L'amore dei Tre Re, and won plaudits in both characters. The vocal triumph went to Ezio Pinza for a tremendously powerful Archibaldo, while Robert Weede showed a fine baritone as his son, Manfredo, winning an ovation for his second act farewell. Grace Moore gave Fiora with dramatic intensity, acting with so much abandon that both she and Pinza took an unscheduled fall during the strangulation scene. The role of Avito did not appear to fit Charles Kullman.

Rossini's Barber of Seville was gaily given, with Ezio Pinza and Salvatore Baccaloni applying rollicking comedy. Pinza stopped the show with his Calumnia aria. Bidu Sayao provided a charming Rosina, with Franco Perulli making a romantic Count. Lawrence Tibbett was not at his best as Figaro. Gaetano Merola conducted with routined efficiency.

In the closing performance of Wagner's Tannhäuser, Lauritz Melchior carried the title role with calm authority. Stella Roman was a lovely Elisabeth, singing with appealing quality, and Karin Branzell supplied a dramatic Venus. Julius Huehn scored a Wolfram, winning plaudits in both his minstrel song and the Evening Star. Jerome Hines confirmed the good impression of his debut with an excellent Biterolf, and Alexander Kipnis proved a dignified Landgraf. The score was splendidly divulged under Leinsdorf's baton. Throughout the operas, the chorus sang efficiently and well, and the ballet dances were gracefully done.

MGM Photo by Clarence Bull

ALLAN JONES,
tenor of motion pictures, radio and concert, in his Hollywood dressing room. He was recently signed by WGN Concerts, and his first engagement under this management was in the Chicago Theatre of the Air's production of The Merry Widow with Marion Claire.

Alexander Steinert Leading Hollywood Series

Alexander Steinert, appointed conductor of the National Youth Orchestra of Los Angeles last January, has developed an organization which has played in several army camps, at the Biennial Convention of the National Federation of Music Clubs last June, and is giving a series of concerts at Plummer Park Auditorium in Hollywood. In addition to classics, he has played American works by Gershwin, Leftwich, Steinert, Schoep and Sayres, and contemporary music by Shostakovitch, Debussy, Ravel and Sibelius.

Steinert is also working at the Disney Studios as conductor in the forthcoming production of Bambi, and last summer appeared as pianist in the Hollywood Bowl. His composition, Leggenda Symphonica, was played Nov. 6, by the Sacramento Symphony under Willem van den Burg.

R. D. S.

San Diego Reports Increase of 33 Per Cent

By MRS. FRANK VON TESMAR,
Chairman, San Diego Woman's Philharmonic Committee

SAN DIEGO, CALIF.—The advance ticket sale for this season has increased 33 per cent. This is occasioned by the fact that we notified all subscribers the tax exemption would be allowed up to Sept. 30 only.

The Los Angeles Philharmonic Orchestra will present four concerts in San Diego, at the Russ Auditorium, capacity 2,400. John Barbirolli directed the first of the series on Nov. 22. Albert Coates will conduct the second on Jan. 10, the soloist, Alexander Borisoff, cellist. Bruno Walter leads the third on Feb. 21, his second engagement in San Diego. Coates will again be the director for the concluding concert on March 28, the guest artist, Richard Tetley-Kardos, pianist.

To make the presentation of these concerts possible in San Diego, the San Diego Woman's Philharmonic Committee sponsors a series of lectures by Lorita Baker Vallely, six in La Jolla, three in San Diego and three in Coronado.

Berkeley Orchestras Select Soloists

By MRS. FRANCIS H. REDEWILL

BERKELEY, CALIF.—The University of California Symphony Orchestra of 80 members, largely university students, will give three concerts in the Men's Gymnasium, open to the public without charge. Toscha Seidel, violinist, will be soloist at the first concert, playing the Beethoven Concerto. A Bach cantata for chorus and orchestra will be given at the March concert and for the Charter Day program, March 26, professional artists who were former students will assist.

Albert I. Elkus, professor of music, is the conductor. The orchestra is sponsored by the University of California and concerts are a function of the department of music.

The Berkeley Symphony, sponsored by the Berkeley Board of Education and

(*Continued on page* 66)

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—*N. Y. World-Telegram, March 21, 1940*

1941 Orchestral Engagements

Soloist with Janssen Symphony Orchestra
in:
Los Angeles—February 16
Santa Barbara—February 23
San Francisco—March 30

Soloist with Northern California Symphony playing Beethoven and Brahms Violin Concertos:
Oakland—June 20
San Francisco—August 12
Watsonville—November 5
Oakland—November 7
Taft—December 11
Fresno—December 12

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Seattle Symphony Sold Out For Beecham's Programs

SEATTLE, WASH.—Under the direction of Sir Thomas Beecham, the Seattle Symphony Orchestra's season of subscription concerts at the Music Hall is completely sold out for the first time in the history of the orchestra.

In response to public demand an additional Special Series of four concerts is being given at the Music Hall on Nov. 7, Dec. 12, Feb. 3 and Feb. 19 with the English pianist, Betty Humby, as soloist on the opening concert and Joseph Szigeti, violinist, Feb. 3. Sir Thomas is conducting all but the Feb. 3 concert, when John Barbirolli will be guest conductor.

Dates for the regular subscription concerts are Oct. 20, Oct. 27, Nov. 10, Nov. 17, Dec. 15, Jan. 22, Feb. 2 and Feb. 16. Barbirolli will conduct on Feb. 2, Beecham the remainder of the season. Soloists are Bartlett and Robertson, duo-pianists, Oct. 27; Randolph Hokanson, former Seattle resident, pianist, Nov. 17; Francis Aranyi, new concertmaster, Dec. 15; Joseph Szigeti, violinist, Feb. 2; and William Primrose, viola, Feb. 16.

Opera and Ballet

"Grand opera in the grand manner" was provided by the San Francisco Opera Company which made its first Seattle appearance in three performances, Manon, Rigoletto and Tannhäuser, Oct. 6, 7 and 8 at the Civic Auditorium, sponsored by the Seattle Symphony Orchestra.

The Ballet Russe de Monte Carlo will give four performances with the Seattle Symphony Jan. 22, 23 and 24.

Five American works are programmed by Sir Thomas for the subscription season: A Little Prelude by Zoltan Kurthy, member of the New York Philharmonic Symphony; the tone poem Assisi by Hermann Hans Wetzler; Virgil Thomson's Symphony No. 2 in C major; Music for a Scene from Shelley by Samuel Barber; and William Schuman's American Festival Overture.

Four school concerts for elementary and high school students also are completely sold out for the first time this season.

Additional activities of the orchestra, of which Paul C. Harper is president and Ruth Allen McCreery executive secretary, include two West Coast broadcasts for the Standard Oil Company of California and seven out-of-town engagements in Bellingham and Tacoma, Wash.; Victoria, B. C.; Boise, Idaho; and Pendleton, Eugene, and Portland, Ore.

Civic Opera Plans

Since its organization ten years ago, the Seattle Civic Opera Association has presented 25 grand operas. Half of this number were first time performances in Seattle and all were in English.

The chorus and principal singers are selected from professional artists in the city and occasionally a guest artist is engaged. From 80 to 110 participate.

Paul Engberg, an opera singer and teacher, formed the company in 1930 when he returned to his native Seattle after six years of study and singing in Europe. Wright Esser is the dramatic coach; and Lee Foley has directed the ballets. For the current season it is planned to present Herodiade, The Merry Widow, Hamlet and The Gipsy Baron.

The Lyric Theatre, founded two years ago by Ernst Gebert, will stage Hansel and Gretel, in English, on Dec. 27 and also take it on tour of Northwest cities. Local singers make up the cast.

Tacoma Giving 4 Winter Concerts and Stadium Series

TACOMA, WASH.—Four concerts make up the current season of the Tacoma Philharmonic. Eugene Linden, conductor, opened the year on Oct. 21. For the second concert, on Dec. 2, E. Robert Schmitz, pianist, will be the soloist. The third program is scheduled for Feb. 3 and the season concludes on March 10 when Rudolph Ganz, pianist, will assist. The 65 musicians appear in Jason Lee Auditorium, which has a capacity of 1,250, and a full house is assured for most of the performances. A sustaining fund, raised by seat sales covers about two-thirds of the seasonal expenses. During the summer, the orchestra gave three concerts in the Stadium Bowl. Soloists were Helen Jepson, Marie Quevli and Mona Paulee. Mrs. Mary Humphrey King is executive secretary. Axel H. Oxholm is the president.

Young People's Symphony in Berkeley Series

By WILLIAM E. CHAMBERLAIN,
Managing Director, Young People's Symphony Orchestra Association

BERKELEY, CALIF.—The Young People's Symphony Orchestra, conducted by Jessica Marcelli, is a non-profit, cultural and educational group. Its purpose is to give exceptional young musicians a chance to study orchestral scores, and to appear in public before large audiences.

A soloist is presented at each concert, chosen whenever possible from the orchestra membership. Outside artists are not engaged. The orchestra is supported by subscription, gifts and small admission charges, and there are no membership fees.

Concerts will be given this season in the Men's Gymnasium, seating 5,000, and in the Greek Theatre, holding 6,200, both on the campus of the University of California, in Berkeley. The season opened Nov. 23. Other concerts are on Dec. 21 and in April, both in the gymnasium, and in May in the Greek Theatre, free to the public.

Although subscriptions to the orchestra are larger this season than last, it is uncertain how we shall fare after the new Federal taxes, now required, are deducted.

Photo by Woodwards Studio

MURIEL RAHN,

Negro dramatic soprano, was heard in Washington, D. C., and at the State Teachers College, Bluefield, W. Va., last month. On Dec. 7, Miss Rahn sings at Lindenhurst, L. I., and then tours with engagements in Chicago, Indianapolis, St. Louis, Dallas and other cities.

Berkeley Symphony Lists Special Events

(*Continued from page* 65)

conducted by Elizabeth West Cox, will give a Christmas and Easter program besides the monthly ensemble programs. Soloists to be featured are concertmaster Robert Gordon and Maxim Drucker, formerly of the New York Philharmonic Orchestra, who will play the Bach Concerto for Two Violins.

Symphony Features Scores by Americans

The Oakland Symphony Orchestra of 85 members will give four regular concerts during their 8th season, at the Oakland Auditorium Theatre, as well as 2 young people's and one popular event. This organization, of which E. W. Ehman is president, is supported by subscription only. Each concert features an American composition and the soloists are native ones. At the first concert Maria Stoesser, pianist, will play the Schumann Concerto; and Newton Pashley's composition, The Bells, for chorus and orchestra, will have its first western hearing. Frederic Kruse, concertmaster, will be the soloist in May. Orley See is the conductor.

Northern California Symphony in 12-Month Series

The Northern California WPA Symphony Orchestra announces two programs per month to be given at the Oakland Auditorium Theatre on Friday nights for a twelve-month period. Nathan Abas is the conductor, and the work is administered by William R. Lawson. American compositions to be played include the first movement, Guaracho, from the Fourth Symphony of Morton Gould and Second Suite by Charles Jones of the Mills College music faculty. Lorraine Delara, young American dancer, will share half of the next program.

Rozsa, Gimpel and Crown Unite in Film Score

Three musicians, now living in Los Angeles, collaborated in the music for the current Alexander Korda film, Lydia. The composer is Miklos Rozsa. Jakob Gimpel and John Crown, pianists, recorded for the sound tracks. Rozsa's piano concerto, heard throughout the film is being enlarged into a complete work.

Portland Projects Season's Plans

Philharmonic to Present Series Again Under Lautrup's Baton

By DAVID L. PIPER

PORTLAND, ORE.—This city's multifarious defense projects, ranging from the building of ocean-going ships to fabricating of small parts for airplane engines, ordinarily should greatly increase attendance at concerts. Other factors in the situation, however, have to be considered.

For the past four years, the principal financial burden of maintaining an orchestra of symphonic proportions has been borne here by the Federal Music Project. This year, however, funds available for such projects have been greatly reduced, with the result that a considerable retrenchment will very probably have to be effected within the ranks of the Portland Philharmonic Orchestra.

Thus far no plans have been announced for the Philharmonic's 1941-42 season, beyond the bare statement made several months ago by Marshall N. Dana, president of the association, which sponsors the Philharmonic concerts, that a series would be presented some time during the season.

It is stated unofficially, however, that the orchestra may be somewhat smaller than it was last season and that the concerts may be given in a less commodious hall than our Public Auditorium. Charles Lautrup, who conducted the orchestra last year, has been definitely re-engaged.

Of other musical events in prospect, most impressive are the celebrity concerts to be presented by the Ellison-White Bureau. Engaged for performances during the balance of the winter and in the spring are: Zino Francescatti, Artur Rubinstein, John Charles Thomas, the Ballet Russe de Monte Carlo, the Seattle Symphony Orchestra with Sir Thomas Beecham, Grace Moore, and Roland Hayes. The bureau opened its season on Nov. 15 with a concert by Paul Robeson.

Vivian Della Chiesa Lists Operatic Engagements

Vivian Della Chiesa, American soprano, in addition to her two weekly radio programs, will appear in opera this season. The first such engagement was on Nov. 17 when she sang Desdemona to Giovanni Martinelli's Otello with the Chicago Opera. Miss Della Chiesa sings her first Violetta in Traviata with the Trenton (N.J.) Opera Company on Jan. 29.

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Edward Meltzer Sees Phenomenal Growth in Orchestras in U. S.

By EDWARD MELTZER

No less than phenomenal has been the growth of symphony orchestras and the appreciation of symphonic music in our great but relatively young nation. Whereas sixty years ago there were but two or three symphonic organizations, we now have over thirty on a professional basis, with perhaps some four hundred more in communities and colleges. Scores and parts are being published in anticipation of a still larger number.

With so much good music available over the radio, the question naturally arises as to how the smaller cities may support orchestras of sufficient quality to deserve public interest and support.

There are at present some ninety cities of over 100,000 inhabitants in our country. If each of these could maintain its own symphony and opera to serve its own citizenry as well as the surrounding countryside, much could be done to bring living music to a higher percentage of our population. These ninety (and a few more cities, which, though smaller, have an unserved surrounding territory) would afford opportunity to the American composer, conductor, singer, orchestra player and dancer which will eventually lead to a truly native and ingenuous musical culture.

"Little Symphonies" Envisioned

The basis of this development in each city would be a symphony orchestra of sixty players upward. In large cities where there are four to five concerts weekly for as many different audiences the problem of a living wage for the players does not present so great a problem as in smaller ones. This may be solved in two ways—first, desk men may teach their instruments in the city schools, municipal university and privately. This personnel of fifteen players, upward, may form a Little Symphony to play concerts in surrounding cities and educational institutions too small or too far removed to avail themselves of the complete orchestra. As an audience is built this may be possible later on.

The remainder of the personnel may be semi-professional, and I believe that the day is at hand when young men and women will develop into orchestral players during their high school and college days with the intention of earning only a part of their income in the field of music and the remainder in a second field. As support for the orchestra grows a larger percentage will give their entire time to playing and teaching.

Directors of music or supervisors who have the requisite training and experience may also serve as conductor. This plan would help to coordinate the worth of the schools and the orchestra. It must not be forgotten that the conductor is the determining factor in the success of such a venture. He must have the temperament and schooling to give a truly musical interpretation. He must know the technique of each orchestral instrument and in this way he will be able to select his players and foresee the development of each section to make a well-rounded ensemble.

Opera Performances Feasible

In the presentation of opera, the work of the Little Theatre and the Orchestra combine. Here, too, the principals may be vocal teachers or young local talent with an imported "star" when needed for an especially difficult role. When more of our school and college teachers are themselves performing musicians they will give to their students a more active and inspired guidance. Young singers may gain experience in their own communities before venturing into larger centers. When there are one hundred opera companies instead of four, we shall not have to depend entirely on translations, for operas based upon American life and ideals will soon appear. And will the desire to hear the Metropolitan and the Philharmonic on tour be lessened? No, it will be increased ten-fold.

Everywhere we find evidence of the great amount of musical talent developing in America. I might say that it would be a pity if only a few of these young people could work out their dream of a career in music. But I would rather put it this way: it will be a tragic loss if we do not make use of this devoted ambition of so many to serve and diffuse our great art of Music. Let us hope that ways and means may be found to make this speedily possible.

Photo by G. Maillard Kesslere

ADA PAGGI AS CARMEN

Ada Paggi a Versatile Singer

CHICAGO.—Ada Paggi, for many years a member of the Chicago Opera Company, has a repertory of some 52 operas. She has sung the title role in Carmen, as well as Frasquita and Mercedes, and has already appeared with the company this year as Berta in Barber of Seville, and as Amelia in Otello, opposite Giovanni Martinelli, Lawrence Tibbett and Vivian Della Chiesa. Later in the season she will be heard in many roles that have been practically her own for the past 25 years and include the Mother in The Jewels of the Madonna.

Chicago

(*Continued from page* 21)

Amanda MacDonald with American Opera

Amanda MacDonald returns again this year as accompanist with the American Opera Company and presided at the piano for the opening performance of La Traviata.

Berardinelli Preparing Rigoletto

Nicola Berardinelli, voice teacher, who has given several successful opera performances with professionals and students, is preparing a special request presentation of Rigoletto at the Civic Opera House, to be given after the first of the year. As last season, Mr. Berardinelli will assume the title role and will be supported by a cast including Dorothy Paulsen (Gilda), Norbert Holterman (Duke) and several worthy students. The chorus and orchestra will be from the Chicago Opera, and Silvio Insana is to conduct.

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Chicago Orchestras Lay Rich Banquet of Melody

By RENÉ DEVRIES

CHICAGO. — One hundred and thirteen concerts will be played by the Chicago Symphony Orchestra during the 1941-42 season from Oct. 16 to late in April. Under the directorship of Dr. Frederick Stock, now in his thirty-seventh year as conductor and Hans Lange, his sixth as associate conductor, the orchestra is scheduled for ninety-nine concerts in its home at Orchestra Hall. Ten concerts will be played in Milwaukee at the Pabst Theatre and single events are scheduled in Battle Creek, and Ann Arbor, Mich.; Columbus and Toledo, Ohio. As heretofore, the fifty-first season is divided into twenty-eight Thursday evening and Friday afternoon pairs; twelve Tuesday afternoons, eighteen popular and two series of six concerts each for young people.

One of the highlights promised symphony patrons is a performance of Bach's B minor Mass on Jan. 8 and 9 as a memorial to Theadore Thomas, founder and first conductor of the orchestra.

Thirty-one guest artists will be heard through the series including the pianists, Claudio Arrau, Bela Bartok, Robert Casadesus, Edward Collins, Vladimir Horowitz, Darius Milhaud, Guiomar Novaes, Sergei Rachmaninoff, Ethel Bartlett, Rae Robertson, Reginald Stewart and Alexander Brailowsky; violinists, Mischa Elman, Zino Francescatti, Carroll Glenn, Jascha Heifetz, Fritz Kreisler, Nathan Milstein, Robert Quick, Isaac Stern, Erica Morini and John Weicher; cellists, Edmund Kurtz and Gregor Piatigorsky; violist, William Primrose, and composer-conductor, Carlos Chavez, besides the four vocalists taking part in the Bach Mass, Harriet Henders, Kerstin Thorborg, Jussi Bjoerling and Mark Love.

Dr. Stock and his associate, Mr. Lange, have built programs of unusual significance, with the restoration of many old favorites to the repertory and a list of novelties that should whet the appetite of all lovers of symphonic music.

The orchestra, practically intact as to personnel, began its season auspiciously on Oct. 16 with but three new members—Helen Kotas, the only woman to be selected as first horn player with a major orchestra; Sydney Baker, first trumpet and Jerry Sirucek, oboist.

At the close of the golden jubilee season it would have been foolhardy to predict greater achievement for the orchestra. Yet it seems that during its second half century of service to Chicago and environs the Chicago Symphony Orchestra may eclipse its previous extraordinary artistic renown. As in the past it occupies the premier position in the musical scheme of our metropolis, so that every concert with or without soloists is regarded justly as an event.

Civic Orchestra of Chicago

Since 1920 the Civic Orchestra, organized by the Civic Music Association in conjunction with Dr. Frederick A. Stock and the co-operation of the Chicago Symphony Orchestral Association, has been a training school for young recruits, of whom more than 285 have graduated into the leading orchestras of the country. There are more than 45 alone in the personnel of the Chicago Symphony, eight at first desks. Dr. Stock is the musical director and Hans Lange the regular conductor. Annually in October, Mr. Lange and the principal players of the Chicago Symphony examine over three hundred young musicians from Chicago and the middlewest and the fortunate ones are given assignments in the Civic Orchestra. Concerts are given through the season at Orchestra Hall.

The Civic Orchestra has a conducting class, the members of which occasionally have opportunity to conduct at one of the concerts given on Sunday afternoons. Several soloists appear as assisting artists at the regular concerts and on the Civic Music Association festival program the orchestra also accompanies the children's choruses.

Philharmonic Orchestra to Be Heard

Seven years ago the well known conductor, composer and violinist, Richard Czerwonky, assembled some seventy-five professional players and formed the Philharmonic Orchestra of Chicago, which is one of the outstanding symphonic bodies presenting at least six concerts during the summer months in the Grant Park series with noted soloists. Many modern scores are introduced by Conductor Czerwonky, who is constantly helping the cause of the American composer in fostering compositions from the pens of noted and some time obscure writers.

Woman's Symphony Orchestra Active

The Woman's Symphony Orchestra of Chicago, founded April 12, 1926, has undergone many changes in that length of time and in the past three years under the presidency of Mrs. James G. Shakman and the leadership of Izler Solomon, the organization has grown to professional stature of such merit as to compare favorably with many of our major orchestras. Last season the Woman's Symphony was chosen to furnish weekly programs over a coast-to-coast network and this season it has been engaged to play several dates outside its home grounds, Orchestra Hall, where four concerts make up its Chicago schedule.

Soloists Presented

The first two, Oct. 22 and Nov. 19, with Alec Templeton at the first and Emma Otero, Cuban soprano, at the latter, have shown conclusively that both Conductor Solomon and the Woman's Symphony Orchestral Association have worked together to bring about a change for the best in this unusual organization of feminine players. Weekly rehearsals in the new quarters in the Fine Arts Building are no doubt responsible for the constant progress of the ensemble, which gave its first concert of the fall season at Princeton, Ill., before a mixed audience that taxed beyond its large capacity the new high school auditorium.

Mrs. Shakman as president of the organization has worked assidiously not only for the cause of the orchestra itself, but for each member of its personnel. Helen Kotas, who this year was made first horn player with the Chicago Symphony Orchestra, has occupied the same post with the Woman's Symphony Orchestra for several years. Evelyn Davis, concertmaster, has just been engaged by Mutual Broadcasting, and other members are in demand as soloists or with noted ensembles.

Alfred and Edgar Lustgarten, violinist and cellist, are the soloists for the Dec. 17 concert and Alexander Kipnis at the final program, Jan. 14.

Illinois Symphony Orchestra

Plans for the Illinois WPA Symphony Orchestra's sixth season as announced by Albert Goldberg, state supervisor of the Illinois Music Project, include a series of weekly Monday evening programs at the Great Northern Theatre with popular prices again in effect. The regular downtown series opened on November 17. The usual large number of compositions by American composers and works new to Chicago will be presented during the course of the season. As in years gone by, the policy of the Illinois Symphony Orchestra is to feature talented young soloists as well as a number of guest conductors. The orchestra is composed entirely of professional musicians, all of whom are American citizens and many former members of noted symphonic organizations. During the summer months outdoor concerts are held at the University of Chicago and the Amphitheatre in Wilmette, Ill.

Business Men's Orchestra

The Chicago Business Men's Orchestra has for conductor, George Dasch and the governing body is a seven-man board of directors, elected by the active members. Dr. Walter S. Priest, a charter member, is president; Merle T. Jennings, vice-president and director of finance; Dr. Joseph Tucker, secretary; Henry J. Schoeffler, treasurer; Bonnie McKenna, executive secretary.

Though a few men have withdrawn from the orchestra since last May, the personnel still includes 150 men recruited from all walks of life, who rehearse weekly in their new quarters in the Fine Arts Building.

EMILE COOPER
conductor, Chicago Opera

Cooper Returns to Conduct with Chicago Opera

CHICAGO.—The World War of 1914 and the present European conflict have played havoc with the American career of Emile Cooper, distinguished Russian maestro, who recently returned to conduct performances of the Chicago Opera in its current season at the Civic Opera House.

Mr. Cooper was to have joined the company in 1914, but his arrival was delayed until 1930. In the earlier year he was engaged by the late Cleofonte Campanini following the season of Russian opera in London. The war intervened and Mr. Cooper returned to Russia as head of the Imperial Conservatory of Moscow until the outbreak of the Revolution. Since that time he has given guest performances in Germany, France, England, Spain and South America. His last engagement in Chicago was during the 1931-32 season with the Civic Opera Company.

Returning to Europe, Mr. Cooper then was called to direct a season of Russian opera at La Scala in Milan, and personally invited by Umberto Giordano to direct the performances of his opera Siberia. Before returning to the Colon Theatré in Buenos Aires, he directed symphony orchestras in principal European cities, and fulfilled many guest appearances at the National Opera in Paris, where between engagements he led various symphony orchestras in the presentation of numerous novelties. In Monte Carlo he directed the Casino Orchestra in a series of programs.

Mr. Cooper, who had the honor of launching the Chicago Opera Company's 1941 season with The Masked Ball, intends to remain in the United States. Already many organizations are seeking his services as guest conductor.

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CHARLES J. HAAKE

Charles J. Haake Made Dean of American Conservatory

CHICAGO.—Charles J. Haake, dean of the College at the American Conservatory of Music, is a second-generation native Chicagoan. Following study at the University of Illinois, he received his degree from Northwestern University School of Music, where he was a member of the piano faculty for a number of years, afterwards being appointed Registrar and Assistant to the late Dean Peter C. Lutkin, whose pupil he had been for several years.

Mr. Haake also had studied under the late Adolph Weidig at the American Conservatory and joined the faculty of this institution in 1927. Later he acted as Assistant to President John J. Hattstaedt, to be successively appointed Educational Director and, this year, Dean of the College.

Mr. Haake has been associated wth others in the compilation and editing of various piano-teaching materials, published by the Oxford University Press and by Carl Fischer, Inc., both of New York. In former years a busy and successful teacher, Mr. Haake recently has given his full time to administrative work. He is this year a member of the general examining committee of the National Association of Schools of Music.

José Echaniz Booked as Recitalist and Conductor

José Echaniz, Cuban pianist-conductor, appeared in recital in St. Cloud, Minn., on Nov. 5; and a week later at Haverhill, Mass. From there he flew to Wichita, Kan., and then journeyed to Colorado Springs, Colo., where on Nov. 19 he played a return engagement. On Nov. 21 Mr. Echaniz gave another recital at Keokuk, Iowa. Early in December he is to appear before the Beethoven Club in Memphis. The distinguished artist has been engaged by the Philharmonic Orchestra of Havana to conduct and play at one of its regular concerts late in March.

HANS LANGE
associate conductor, Chicago Symphony Orchestra

Romance of Old Mexico on Countrywide Tour

The Romance of Old Mexico, under the personal direction of Col. Ricardo de Escamilla, and featuring Greta Rubio, Mexican mezzo-soprano; the Charro Continental Orchestra, Don Jose Maaois, conductor; Velma Montoya, Spanish and Mexican dancer, and Elena Aves, special composer, is on its second transcontinental tour. In his talks, Col. de Escamilla, combines adventure and interesting information about Mexico and makes a definite contribution to Pan-American good will. The colorful two-hour program portrays New and Old Mexico in song, story and dance. This fall the company appeared before large audiences in many cities through Indiana, Minnesota, North Dakota, Iowa, Illinois, South Carolina, Kentucky, Wisconsin, Texas, Washington, and Colorado. Bertha Ott, of Chicago, is personal representative for the organization.

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NEW PUBLICATIONS *Include Basque Lyric Drama by Deems Taylor*

OPERA

RAMUNTCHO, lyric drama in three acts, music and libretto by Deems Taylor, after the novel by Pierre Loti.

A Basque setting gives its characteristic color to this latest of Mr. Taylor's works for the stage, the composer having made a special trip to the country of Ravel in pre-war days to study its idiom.

The seven fairly brief scenes of Ramuntcho, to be premiered this season by the Philadelphia Opera, are laid in and about the Basque village of Etchezar. The story tells of the young pelote player, Ramuntcho, who loves Gracieuse, sister of Arrochkoa, both men being engaged in the smuggling trade.

When Ramuntcho is away fulfilling his military service, the girl's mother, with a conniving cousin who is the postman, burns all the letters of the lovers. At last the heart-broken Gracieuse decides to enter a convent, and Act II ends with a scene between the reluctant Mother Superior and the parent in which she gives her consent to the taking of the veil. The final act opens with folk dances in the village square, the return of Ramuntcho, and his plot to abduct the girl from the convent. But the final scene shows their tragic parting when she overrules his decision.

Mr. Taylor has kept closely to the model of the Puccinian school, with occasional arias and concerted numbers. A particularly colorful scene opens Act II, in which a Basque folk song by the chorus forms background for an ecstatic quartet by the four lovers. This and the final scene of parting are perhaps the highlights. There is a lively drinking song for baritone and chorus, followed by a number for coloratura and chorus, and in the final act atmospheric use of a nuns' chorus and an Ave Maria sung behind the curtain by the heroine. The orchestration is not revealed in the present piano-vocal score. The opera seems to hold possibilities of a popular success, owing to its unusual locale. It is handsomely printed. (J. Fischer & Bro., New York.)

BOOK

FUNDAMENTALS OF VOCAL ART, by Bernard Kwartin.

A faculty member of the New York College of Music, Mr. Kwartin in this book develops an ingenious and highly detailed theory of voice production and technique. The various parts of the book take up Artistic Fundamentals (theory of tone focus), Voice Technique, Art of Singing (Bel Canto) and Interpretation, Vocal Pedagogical Fundamentals, and conclude with a chapter suggesting a possible reorganization of vocal instruction and schools of singing. Unique is a diagram that shows shifting of focal spot according to pitch of tone, and the proper tone production of various vowels. There is also discussion of ear training. A most suggestive volume, lavishly illustrated, ending with a series of questions on each chapter and a bibliography. (Criterion Publishing Co., New York.)

NATIVITY PLAY

THE VISION AT CHARTRES, a brief play with traditional carols arranged by Annette Mason Ham. Based somewhat on fact concerning the construction of the cathedral at Chartres, this nativity play depicts the Christmas story with religious atmosphere. The characters in the main are children. The setting is not difficult to arrange, full details being given. An old French carol, one of Chartres itself, a 13th century plain chant, and Austrian and Polish carols as well as familiar hymns provide the musical background, all concluding in the familiar Veni, Immanuel. The organ music selected as background comprises four Bach transcriptions by Harvey Gaul. (J. Fischer & Bro., New York.)

CANTATA

THE INFANT HOLY, for mixed voices with solo soprano, alto, tenor, baritone and bass, by Louise E. Stairs. Time, about 45 minutes. Eleven numbers make up this brief work, which includes a new setting for O Little Town of Bethlehem, words of several Yuletide hymns and concludes with a unison of Adeste, Fidelis. The highlight is The Virgin's Lullaby, a contralto solo with two-part female chorus admirably providing a humming accompaniment. Some of the music in the initial numbers appears again toward the conclusion. Easily singable by choirs of average composition and not demanding upon the soloists. (Theodore Presser Co., Philadelphia.)

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SONATA FOR CLARINET AND PIANO, by Mendelssohn, edited by Eric Simon and Felix Guenther. A rare item, being nothing less than a hitherto unpublished Mendelssohn work, for the authenticity of which the editors vouch and on which Messrs. Simon and Guenther have done some labors. It is soundly interesting in its classi-

(*Please turn to page* 71)

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A series of eight pieces, by Garth Edmundson, based on hymn tunes, one on an air of Schumann, and another on a theme of Praetorius. Of varying degrees of difficulty, the most intricate being the toccata-prelude on St. Ann's tune. Suitable for church organ numbers or as brief items in a recital list. (J. Fischer & Bro., New York.)

SONGS

RECVERDO, poem by Edna St. Vincent Millay, set by Mario Castelnuovo-Tedesco. A constantly recurring main thought portraying the weariness of two romantic individuals who were "very tired, . . . very merry, . . . who had gone back and forth all night on the ferry" but who, as dawn came up, forgot their tiredness in the sun which dripped a bucketful of gold inspiring them to give all their possessions but their subway fares to an old woman. The tempo quickens as the couple forget the dark side in this generous gesture and happily await another experience. (Carl Fischer, Inc., New York.)

SEAFARERS, by Bruno Huhn, in both high and low voices, is a virile number, full-bodied and swiftly moving in its accompaniment, with the voice having a sturdy air. There are four key changes, adding mystery to the plaint of the sailors, uncertain where the ship is going. (G. Schirmer, Inc., New York.)

AMERICA, MY WONDROUS LAND, by Rob Roy Peery. A setting of Dr. Harry Webb Farrington's poem in a stirring musical fashion. Not difficult, and a patriotic number which baritones might make use of in these anxious times. There is a middle section with a change of key as a contrast and then the stirring and militant first idea returns. Concluding on G, there is an alternate C. Band and orchestra parts are available. (Elkan, Vogel Co., Inc., Philadelphia.)

HUSH SONG, by Emmy Brady; an arpeggio accompaniment is provided to this slumber melody which constantly hovers between major and minor. The two verses have the same thought as the mother urges her babe to sleep. The poem is from Moir O'Neill's Songs of the Glens of Antrim. (Galaxy Music Corp., New York.)

ONWARD, YE PEOPLES, Jean Sibelius' song, which, in four-part arrangement, was used before and during the New York World's Fair on many occasions there. It is in two arrangements, for both high and low voices. The majestic sweep is retained in the solo setting. (Galaxy Music Corp., New York.)

GRASSHOPPER and A LITTLE CHINESE FLY, two songs by Cecil Cowles, published separately. The first, in 6/8 rhythm with a consistently delayed second-count figure, apparently indicative of the little individual's hopping about, is a good encore item. The other number, to be sung *allegro,* depicts the amazement of a child that a fly can walk upside down and the dire consequences if the singer attempted it. (G. Schirmer, Inc., New York.)

NOCTURNE, A NUN TAKES THE VEIL, THE SECRETS OF THE OLD AND SURE, ON THIS SHINING NIGHT, four new songs by Samuel Barber. The first, with several rhythmic changes, is dramatic yet idyllic, as the lover sings about the enveloping night. The second is brief with broken chords against a declamatory vocal line. The third concerns a man and two maids who "make up a solitude" and think of

(*Please turn to page* 72)

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New Publications

(*Continued from page* 71)

things gone by. Here the composer to fit the accent effectively constantly fluctuates betwen 5/8, 3/8, and 2/4 rhythms. The final song in the group is the simplest of the quartet with the composer using a sort of antiphonal effect between the themes for the voice and the right-hand part of the accompaniment. His flair for rhythmic effects is again evident though not as markedly. (G. Schirmer, Inc., New York.)

SATB

THAT WONDROUS CHRISTMAS NIGHT, a Portuguese carol arranged by H. P. Hopkins. It starts in two-part fashion, the other sections joining at the title words in a *fortissimi*. The plan is repeated for the second verse, with a climax on the words, "Christ is born." (Theodore Presser Co., Philadelphia.)

FATHER CHRISTMAS, a traditional Russian Carol arranged by H. P. Hopkins that moves briskly and provides a contrast for the usual Christ Child carols. Gay and joyful, it pleads for "joys on Christmas Day." (Theodore Presser Co., Philadelphia.)

THREE CHRISTMAS CAROLS, comprising Of a Rose Let Us Sing, from the Bodleian Library, Oxford; A Virgin Was So Lovely, a 15th century Dutch Carol; and Oh, Mary, My Mother, based on a Norwegian folksong, all arranged by Alfred Whitehead. The harmonization of the three grouped in this issue is devised to retain the original idea; and the three carols, one of which contains a brief plainsong episode with the Latin text, offer variety for a carol evening. (Oliver Ditson Company.)

HOLLY TREE CAROL, by Ralph E. Marrypott, based on a Cornish carol. The composer provides contrast for the same melody by having the second verse taken by four-part female and the third by four-part male choruses, all combining for the last section, which concludes in eight-part style. Here also is a carol based on joy but not forgetting, in its text, the significance of the Christmas story. (Oliver Ditson Co.)

GOOD CHRISTIAN MEN, REJOICE, better known as the 14th century melody, In Dulci Jubilo, as harmonized by Bach and arranged, with added soprano, by Harvey Gaul. Tenors and altos have the same subject in union at the outset and the four parts take their places in the second section. The final phrase, *allargando*, builds to a firm climax. (Oliver Ditson Co.)

CHRISTIANS, BE JOYFUL, a carol anthem by Russell Hancock Miles, with soprano and baritone solos. To be sung *allegro jubiloso*, it is based primarily on hymn texts and accentuates the happiness of the Christmas spirit. The soprano solo is an obbligato, while the baritone episode is in a contrasting minor mode. (Oliver Ditson Co.)

GARDENS BY THE SEA, by Charles Repper to a poem of Anne Colvin. An a cappella number with parts moving freely and often divisi. The melody starts in the tenor against a humming accompaniment by the altos and basses, divisi and then moves to the soprano which also follows this idea. The finale presents an optional B flat which the composer suggests be taken by a single voice. (Brashear Music Co., Boston.)

SSA

SUN OF THE SLEEPLESS, by Otto Luening, a setting of Byron's lines in which the American composer has a reiterative phrase, passing through the three parts. The melancholy star and night-beam sorrow resolve into darkness at the close. This number can be effectively shaded by a competent chorus. (R. D. Row Music Co., Boston.)

THE SLEEPING SWAN, words and music by Grace Leadenham Austin. The prolific American composer has dedicated this number to Kate Fowler Chase, conductor of the City Federation Choral. The freely moving three parts require deep-voiced altos and second sopranos who can cross the vocal line of the first group. The contrasting rhythms also add to the color. A top A, taken *piano* with an alternate C brings the number to a close "in quietude," as the words have it. The accompaniment is reminiscent of a "sleep" figure familiar to opera-goers. (J. Fischer & Bro., New York.)

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M. WOOD HILL and GIN,

her companion, at the composer's farm in Connecticut, where she has just finished the orchestral score of The Rose and the Ring, a dramatic revival of the Thackeray satire, with copyrighted script by Dorothy Coit. In the near future, the firm of Axelrod will publish several of Mrs. Hill's songs.

Alan Murray Combines Arts of Music and Soldiering

Soldier and musician, Major Alan Murray has found time in his busy military career to write the national anthem of Iraq, to compose many songs and orchestral works, and to act as a director of the Royal Academy of Music in London.

Born in Guernsey in 1890 and educated at Malvern College and Pembroke College, Cambridge, Major Murray joined his father's old Scottish regiment, the Seafarth Highlanders in India in 1913, served during World War I in Mesopotamia, now Iraq and Palestine, and later in Egypt. While in Iraq he was presented to King Feisal, and wrote the anthem for that country. Back home, Major Murray served as violinist under Sir Henry Wood, Sir Adrian Boult and the late Sir Edward Elgar, whose greatest composition, he believes, is The Dream of Gerontius.

ALAN MURRAY

Major Murray's orchestral numbers include Suite of Furniture, in which the movements are listed as Louis Quinze, Chippendale, Rustic Garden and Modern Tubular Chromium-plate. Perhaps his best known number is his latest song, I'll Walk Beside You, published in this country by Chappell and arranged also for chorus. Major Murray is frequently heard in this country on the Radio News Reel to North America, broadcast regularly from the BBC in London.

Repper Christmas Song Programmed

Candle Lights of Christmas by Charles Repper is the American number in a group of Christmas songs from several countries on the program which Erna Handel MacDonald is giving on Dec. 12 at Morot College, Thompson, Conn.

William Grant Still Work Issued by J. Fischer & Bro.

J. Fischer & Bro., New York, are the publishers of William Grant Still's newest work, Plain Chant for Americans, for baritone and orchestra, recently premiered by John Barbirolli and the New York Philharmonic-Symphony Society. Katherine Garrison Chapin, wife of the Attorney General, is the author of the text. The work is dedicated to President and Mrs. Franklin D. Roosevelt. Wilbur Evans was soloist at the premiere.

Papi Dies an Hour before Opera Matinee

Gennaro Papi, 54, long active in America as conductor of Italian operas, died in his New York hotel of a heart attack about an hour before he was to have conducted the matinee performance of Traviata at the Metropolitan on Nov. 29. A hurry call was put in for Ettore Panizza to take over the baton, and the artists were not told until later what had occurred.

Mr. Papi, who was born in Naples in 1886, had conducted also for the Chicago, San Francisco and other companies. His widow and three children, all living in Italy, survive.

Recordings for Christmas Issued

Francis Pangrac and his A Cappella Choir have made two recordings of music for the Christmas season. The first disc presents two splendid examples of liturgical polyphony comprising Ave Maria by Fr. Witt (1834-1888), the angelic greeting from the Proper of the fourth Sunday in Advent; Veni, veni, Immanuel of M. Haller (1840-1915), an Advent motet of intrinsic interest; a new harmonization of Silent Night; and Come, All Ye Shepherds, a new setting of the popular carol for soprano with quasi bagpipe accompaniment. The second disc contains Pastorella by Brixi (1733-1771) a charmingly naive dialogue between shepherds discussing Christ's birth; Natus Est Emmanuel and De Matri Natus, arrangements of ancient Bohemian Christmas songs, the first a carol and the second a lullaby; and Quem-Pastores Laudavere, a traditional Chrismas song of beauty and strong appeal.

Ada Belle Files' Costume Recitals Feature Mexican Music

CHICAGO.—Ada Belle Files, contralto, has returned from Mexico City, where she sang with various organizations and in full length recitals, including a Russian and Spanish costume concert at the National Opera House.

On Nov. 1 Miss Files, sang a program of French and English songs, for the Moment Musicale in Kansas City, which was organized as a piano club and has excluded singers as members, but invited her to appear as guest artist. She was soloist with the De Rubertis Symphony Orchestra on Nov. 23, in the Nelson Art Galleries, Kansas City. On December 5, Miss Files will be heard in a joint recital with Keith Martin, lecturer and president of the Art Institute of Kansas City at Fort Scott, Kans.

This year the contralto is specializing in Mexican recitals, in which she wears authentic costumes acquired on her recent trip to that country. One of these is on Dec. 21 at the First Methodist Church of Tulsa, which has been nicknamed the "Cathedral of the South." Miss Files will be assisted by three choirs and a string quartet.

ADA BELLE FILES

Oak Park-River Forest Group Marks 10th Anniversary

OAK PARK, ILL.—The Oak Park-River Forest Symphony Orchestra, Gladys Welge, conductor, is marking its 10th anniversary season. Four concerts will be given at the Oak Park Club. The first on Nov. 17 presented Tito Schipa, tenor, as soloist. At the second concert, on Jan. 13, the orchestra will feature Arizona, a new symphonic poem, led by its youthful composer and conductor, Harry John Brown, who conducts the Junior Symphony Orchestra of Oak Park; and Beatrice Ulbricht, lyric soprano, winner of a contest for an appearance with the orchestra, will be soloist. On March 10, Harry Carlson and his Swedish Male Chorus will appear as guest artists. At the final event on April 28, Ennio Bolognini, cellist, is the soloist.

The house, seating 1,200, is completely sold out for the season.

Silvia Bagley Preparing Messiah Performances

Silvia Bagley, California soprano and teacher, who this year heads the voice department at Mayville (N.D.) State Teachers College, is preparing performances of Messiah for Dec. 13 and 14. The College choir, in its annual presentation of the Handel oratorio, will be joined by a newly organized Mayville community chorus. Miss Bagley will direct and Hans J. Lee, pianist, and chairman of the college music division, will play the accompaniments. Two casts of soloists will assist, four of them drawn from the ranks of college students and four from the community ensemble—Lorraine Boe and Marian Egge, sopranos; Imogene Bye and Margaret Morey, contraltos; Gilmer Harstad and Erling Groth, tenors; Lewis Bakke and Thorman Groth, basses. The choir will number 75.

Miss Bagley has been guest soloist on many radio broadcasts, has done motion picture studio work in sound track, singing with Paramount, Columbia and Metro-Goldwyn Mayer pictures, and in concerts in the East, on the West coast and in Colorado. The versatile young soprano has taught in New York City, at Colorado College, privately in southern California and at Los Angeles College of Music. She directed the opera group at Colorado College, was assistant director of music at St. Paul's Cathedral in Los Angeles and, while affiliated with the Los Angeles College of Music, conducted several operatic performances.

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THE INDIANAPOLIS SYMPHONY ORCHESTRA,
Fabien Sevitzky, conductor.

INDIANAPOLIS, IND.—In its fifth season under the baton of Fabien Sevitzky the Indianapolis Symphony Orchestra schedules its usual "local" season: 10 pairs of Friday afternoon and Saturday evening concerts; 4 Sunday afternoon Popular concerts; 6 Children's concerts, of which 2 are given in the Murat Theatre (the orchestra's regular auditorium) and 4, under the sponsorship of the Indianapolis Foundation, in the auditoriums of the public high schools.

Soloists billed for the 20 subscription concerts include, in the following order: Nathan Milstein, violinist; Emanuel Feuermann, cellist; Hertha Glaz, contralto, with the 200 voice Indianapolis Symphonic Choir; Dalies Frantz, pianist; Ezio Pinza, basso; Ferdinand Schaefer, guest conductor; Lotte Lehmann, soprano; Artur Rubinstein, pianist; and Thomas L. Thomas, baritone.

Probably the orchestra's most conspicuous advance of its career under the direction of Sevitzky is shown in its 1941-42 tour schedule: 33 concerts in 10 states, a record probably never equalled by any newly re-organized orchestra in its first 5 years.

Concerts on Tour

The schedule of out-of-town concerts is as follows:

Nov. 17, Bloomington, Ind., Indiana University; Nov. 18, Richmond, Ind.; Nov. 27, Culver, Ind., Culver Military Academy; Dec. 2, Fort Wayne, Ind.; Dec. 17, South Bend, Ind.; Jan. 6, Bloomington, Ind., Indiana University; Jan. 12, Evansville, Ind.; Jan. 13, St. Louis, Mo.; Jan. 14, Decatur, Ill.; Jan. 15, Milwaukee, Wis.; Jan. 16, Ottumwa, Ia.; Jan. 17, Chicago, Ill.; Jan. 18, Sheboygan, Wis.; Jan. 20, Oshkosh, Wis.; Feb. 16, Bloomington, Ind., Indiana University; Feb. 23, Jamestown, N. Y.; Feb. 24, Ithaca, N. Y., Cornell University; Feb. 25, Elmira, N. Y.; Feb. 26, Syracuse, N. Y.; Feb. 27, Utica, N. Y.; March 1, New Bedford, Mass.; March 2, Manchester, N. H.; March 3, Oneonta, N. Y.; March 4, Corning, N. Y.; March 5, Buffalo, N. Y.; March 6, Steubenville, Ohio; March 7, Cumberland, Md.; March 15, Terre Haute, Ind.; March 16, Lafayette, Ind., Purdue, University, and an afternoon Children's concert; March 17, Champaign, Ill., University of Illinois; March 23, Bloomington, Ind., Indiana University and an afternoon Children's concert.

World Premieres

Dr. Sevitzky has scheduled a number of world premieres for performance at his subscription concerts during the coming year. Among them are Lionel Barrymore's transcription of Edward McDowell's Sea Pieces; a composition written by David Van Vactor to the words of a Booth Tarkington poem composed especially for the occasion; Guido Guerrini's Seven Variations on a Theme by Corelli; Edwin Stringham's Concerto for Violin; and two transcriptions made by Dr. Sevitzky: an arrangement for full orchestra of Fritz Kreisler's Praeludium and Allegro, and a Gaillard sonata arranged for chamber orchestra.

The conductor, who is nationally recognized as having done more than any of his colleagues for the cause of American composers, will continue this year his invariable policy to present at least one American composition on every program he conducts.

The Indianapolis Symphony Orchestra is maintained and operated by the Indiana State Symphony Society, Inc., of which Dr. G. H. A. Clowes is president of the board of 15 men and Franklin Miner, assistant secretary and manager of the orchestra. Important adjunct to the board of directors of the Society is the executive board of the Women's Committee, headed by Mrs. Charles Latham. The Women's Committee is the largest such organization in the country, with a Nov. 1 registered membership of 3,437 dues-paying women organized in 25 Indiana cities.

Closely co-operating with the orchestra in the presentation of major choral works is the Indianapolis Symphonic Choir of 200 voices, drawn from nearby Indiana cities and conducted by Elmer A. Steffen, K.S.G. The Choir customarily appears with the orchestra under Dr. Sevitzky's baton for one pair of Friday and Saturday concerts and a Popular concert each year.

Wisconsin Group Grows

MILWAUKEE, WIS.—With Jerzy Bojanowski as resident conductor and a policy of presenting works of local composers as part of his program, the Wisconsin Symphony Orchestra, sponsored by the Milwaukee County Board and a unit of the WPA, plans seven concerts this season. The first, with Rubinoff as soloist, drew an audience of 3,000 which packed the Milwaukee Auditorium Hall.

For the first time, the series is on a subscription basis. The subscription campaign was started with a dinner at which Mayor Carl Zeidler spoke. Mrs. Harold Adams, assistant supervisor of music in the Wauwatosa public schools, was general chairman.

At the opening concert, Arthur Krueger, Milwaukee pianist and organist, was represented by his Marche Symphonique. Erving Mantey and LeRoy Umbs, pianists, played Harl McDonald's modern concerto for two pianos on Nov. 14 on the Duo-Piano Highlights program.

Classics with Marimba is the subject of the Dec. 14 concert with Burton Lynn Jackson, marimba virtuoso, featured. Music of the U.S.A., is the title for the Jan. 11 concert with Ballad for Americans, William Franklin, soloist, featured. The Urban League Chorus aids.

On Feb. 8 the Famous Music from Operas will include operatic excerpts with soloists. March 8 will be known as Presenting the Strings with Ennio Bolognini, cellist, Bernard Stepner, doublebass player and a Milwaukee violinist to be featured. Pan American Night will be observed on April 8 with Carola Goya, dancer, as soloist.

Denver Boasts 3 Ensembles

DENVER, COLO.—The Civic Symphony Society celebrates its 20th season with an unusually varied and interesting series of 10 concerts.

"The society has been more than gratified with the response of the public to the series and has planned a program for this season which will increase Denver's pride in her symphony orchestras," Mrs. George E. Cranmer, president of the society, said.

The Denver Symphony Orchestra, the professional group, again will present five concerts and the Civic Symphony Orchestra, the educational group, half amateur and half professional, will be heard in five concerts on Sunday afternoons. Seven of the 10 concerts on the series at City Auditorium will be conducted by Horace E. Tureman.

The Denver Symphony Orchestra series opened with Alexander Kipnis, basso, as soloist on Oct. 20. Edwin McArthur, who comes from Denver, was the guest conductor on Nov. 27.

Guests to Appear

Antonia Brico will return as guest conductor, Jan. 23, with Simon Barere, pianist, assisting. Miss Brico will also conduct the choral work in which the Denver Symphony Orchestra and the Lamont Singers will participate, March 29. A deviation from previous series will be the concert featuring the Lillian Cushing ballet, Feb. 6.

In the Civic Symphony series, Carroll Glenn, young violinist, will be heard on Nov. 23. This series opened Oct. 26 with Marjorie Hornbein, pianist, as soloist. Josephine Neri, Denver soprano, will sing Feb. 16 in a program of Spanish-American music. The concert of Jan. 11 will feature a major symphonic work.

A feature of the Civic Symphony series will be the children's concert, April 19, as the result of popular demand.

The orchestras are operated without a deficit, keeping within the amount raised through a membership campaign and sale of tickets.

Central City to Stage Annual July Festival

CENTRAL CITY, COLO.—Plans for the 1942 Central City Festival are not completed as yet except for the fact that it will be held for three weeks in July. Frank St. Leger, of the Metropolitan Opera, again will be the conductor; Dr. Herbert Graf again will serve as stage director. Outside principals again will be engaged with Justin W. Brierly as business manager. Performances are to be as usual in the Opera House, seating 750.

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The music, like the literary passages already published, will be recorded in three or four albums and will be "an authentic expression of each race, as it has come culturally and largely chronologically, into the whole spiritual tradition of civilized man."

The first of the sixteen recordings, under the title Reminiscent of the Mystery Era, will be made by Professor W. Singh. The Japanese Institute and the Chinese Institute will contribute Shinto and Chinese music respectively. Prof. Singh is in charge of the Hindu record; the Egyptian music will be recorded in Egypt. Pasha Khan is contributing the Persian; Dr. Eric Werner and the Hebrew Union College of Cincinnati, the Hebrew numbers. Miss M. F. Cafanya will discuss the Greek modes, and Prof. Singh the Buddhist. Byzantine music will be by the Greek Orthodox Church, while the Gregorian numbers are to be made by the Westminster Choir. Pasha Khan is making the recordings of the Arabian and Moorish numbers.

Carlos Salzedo the harpist-composer, and Dr. Egon Lustgarten, former instructor in the Conservatory of Vienna, will record Gothic and Celtic numbers on harps with the assistance of the Westminster Choir. Dr. John Finlay Williamson's choristers and the Hampton Male Quartet have been selected to make the recordings of Bach and Protestant Church music in general. The record of dissonances, it is expected, will be made by Arnold Schöenberg, while Ernest Bloch, the composer, has been selected for the final episode, entitled New Vision.

Florence Foster Jenkins in Annual N. Y. Recital

Florence Foster Jenkins, coloratura soprano, presented her annual recital at the Ritz-Carlton, New York, on Oct. 30. Mme. Jenkins was assisted by the Pascarella Chamber Music Society. A large and appreciative audience heard the soprano in a program which showed her remarkale versatility and aptitude for intensive study, her individual voice of light texture and penchant for florid vocalization.

The program included Bach's In Love My Saviour, Haydn's With Verdure Clad, followed by Beethoven's Quintet No. 6, for cello, violins and piano. Arias were Puccini's In quelle trine morbide, from Manon Lescaut, and Ah, fors' e lui from Verdi's Traviata, the latter one of the best of the artist's performances. Characteristic of Mme. Jenkins' programs are the unusual songs she sings, such as Tejada's Perjura and the Jota of Breton, the latter accompanied by castanets.

Following the playing of the Piano Quintet by Dvorak came the final group of English songs consisting of Trysting Time with words by Mme. Jenkins and music by her composer-accompanist, Cosme McMoon; Interlude by Kostelanetz; and two songs by Russel Wragg, Pipers on the Hill and The Surf Dragon, concluding the programmed numbers. There were a number of extras.

Mr. McMoon played excellent accompaniments.

M. W.

FLORENCE FOSTER JENKINS

Flint Symphony and Civic Opera Schedule Appearances

FLINT, MICH. — The Flint Symphony Orchestra, 93 players, under Dr. William Wellington Norton, opened its season with the first of eighteen National Defense Concerts under the co-ordination of the Flint Community Music Association with Vytautas Bacevicius, Lithuanian pianist, as guest soloist on Oct. 19. The second concert will take place on Dec. 1, with Percy Grainger as soloist and guest conductor for his Spoon River. Others will follow on March 22 and May 10. The Flint Choral Union furnished music for the Passion Play in October and will give its thirty-eighth performance of Messiah on Dec. 17, assisted by the Flint Symphony Orchestra and vocal soloists. The Flint Civic Opera has reduced its season to two operas, Samson and Delilah and the Bartered Bride, to be performed in February.

Steel Pier Plans Operas in Annual Summer Series

ATLANTIC CITY, N. J.—Plans for the annual summer performances by the Atlantic City Steel Pier Company will be made in January, according to Jules Falk, manager. The usual series of works are expected, with guest artists participating.

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Baltimore: "Cradle of Municipal Music"

(*Continued from page* 17)

Huber As The Pioneer

In any survey of the Baltimore Symphony Orchestra, one inevitably comes to the man who conceived it and carried it through to its present enviable position. This man is Frederick R. Huber, first and only manager of the orchestra, and, since 1918, the first and only director of the Department of Municipal Music. With unfailing energy and astuteness, he has guided the orchestra through good years and bad during which he has launched many novel experiments that have since been adopted elsewhere and become standard practice. His ideals are high and he adheres to them tenaciously, a fact that has done much to keep the orchestra free from political skullduggery.

The list of soloists he has introduced to Baltimore reads like a Who's Who in Music. Great names today, the wily Huber brought many of them at fees they wouldn't breathe to a soul today. (In this connection, we are reminded of the case of the novelist-educator-pianist, Dr. John Erskine, who appeared as soloist with the orchestra in a performance of a MacDowell concerto and was so overcome by the enthusiastic reception from the audience that he returned his fee!)

The orchestra has been guest-conducted by Siegfried Wagner, Henry Hadley, Howard Hanson, Albert Stoessel, Eugene Goossens and others. For the first two years, Henry L. Mencken, the Sage of Baltimore, wrote annotations for each program and The Evening Sun carried them on its editorial page. The concerts were shifted in 1918 to Sunday afternoons and then, for the first time on January 21, 1923, to Sunday nights, the threatened opposition from the churches failing to materialize; the first children's concert was given on Saturday morning, February 16, 1924; contests for soloists, the winner to appear with the orchestra, represented an interesting experiment (Hilda Burke, now a leading soprano at the Metropolitan but then only in her teens, won the first vocal award); the works of American and local composers have been featured; occasional difficulties with the musical union have been met and invariably ironed out—all these and more represent milestones along the path of the orchestra under the careful guidance of impresario Huber.

A No-Soloist Policy Exception

Plans are well along for the coming season of the orchestra which will open on January 11, 1942 with Reginald Stewart as soloist. This represents a violation of the no-soloist policy, established six years ago, but the exception is made because of Mr. Stewart's appointment this season as director of the Peabody Conservatory of Music. Here is evidenced Mr. Huber's showmanship because the Canadian pianist-conductor will make his first professsional appearance in curious Baltimore on the above occasion.

A feature of this season's children's concerts will consist of an attempt to correlate music and art, a venture in which the Walters' Art Gallery will cooperate. Four centuries will be covered—the 17th to the 20th, inclusive—and lantern slides of great art works will be shown, these and the music to be supplemented by a running commentary.

How San Francisco Taxes For Music

(*Continued from page* 16)

and has been going strong ever since, although the total number of concerts since 1936 has yet to reach the figures of the previous decade. In the 1920's we had 28 concert pairs a year.

Now we have 12 concert pairs under the auspices of the Musical Association, plus five single concerts and six Russian Ballet performances under the auspices of the Art Commission.) New officers took over the Musical Association and Pierre Monteux was engaged as permanent conductor.

Trouble has occasionally arisen, however, in connection with the Musical Association's annual drives for funds. The impression got about that the city money would completely underwrite the orchestra and release private donors from the necessity of assisting in the financing of deficits.

This is not true. Last season the city's $37,500 provided approximately 18 per cent of the Musical Association's total budget. Forty-four per cent came from the sales of tickets for the Musical Association's twelve concert pairs, eight per cent from broadcasts, record royalties, etc., and 35 per cent from private donations. Still, these donations were raised and have been raised each year, and the Musical Association does not carry over any deficit from season to season.

Municipal "Concert Business"

Another peculiarity of the situation is that the passage of the charter amendment of 1935 put the city in the concert business. The Board of Supervisors may, at its discretion, pass an appropriation to pay certain monies to a private organization in any given year, but it is illegal, for very obvious reasons, to write into the city charter a provision that would automatically and untouchably turn over city funds to a private individual or corporation year after year.

Consequently city funds could no longer be given the Musical Association outright; the Art Commission had to become a concert management agency buying the services of the San Francisco Symphony Orchestra and itself selling them to the general public. Incidentally the charter amendment had to be worded "for the purpose of maintaining and/or assisting in maintaining *a symphony orchestra*," not "The San Francisco Symphony Orchestra," which is a particular private institution. In other words the Art Commission could, if it wished, buy the services of any other symphony orchestra that might be organized or permanently located here. Because of this several attempts have been made to secure Art Commission support for other orchestral ventures, and even for a proposed season of musical comedies and revues, but nothing has come of them.

The Art Commission began its musical activities in 1936 with four concerts. These have increased until this year there will be five concerts and six performances by the Monte Carlo Ballet Russe with the San Francisco Symphony in the pit. Celebrated soloists appear at all of the concerts. Season tickets, providing attendance at the five concerts and two of the ballets, run from $2.50 to $10.50, single tickets from twenty-five cents to $1.50.

Income from ticket sales pays the fees for soloists and ballet and such items of overhead as hall rent, publicity, advertising, etc. Any profits made must, by charter provision, be turned back into the city's general fund if unexpended by the end of the fiscal year, but this has never happened. On several occasions the Art Commission has given extra, free concerts with its profits. Last year a unexpended $2,500 was given the Musical Association, by special dispensation, toward writing off its deficit.

This survey deals, of course, only with San Francisco's municipal support of concert-going. If the money spent on music through the public schools, the activities of the Recreation Commission other than the Stern Grove, the operation of the music department in the Public Library, and the occasional municipal sponsorship of WPA events were included, the figures would be enormously increased. But such other musical activity is not peculiar to this city, while the Art Commission's work decidedly is.

The man mostly responsible for putting the city behind the fine art of music is J. Emmet Hayden, who was for many years a member of the Board of Supervisors and is now chairman of the Music Committee of the Art Commission. The Art Commission concerts are directly managed, however, by its general secretary, Joseph H. Dyer, Jr. The commission is not by any means concerned solely with music, but has committees on architecture, city planning, painting and sculpture, and other aspects of art as it concerns the municipality.

From the Ground Up

(*Continued from page* 19)

About ten years ago, when, together with a number of other young composers I had formed the project of giving concerts of new American music, hot from the composers' pen before audiences of plain folks throughout New York City—store-clerks, house-wives, mechanics, truck-drivers—I was suddenly made aware of the fact that my listeners had music of their own too.

After one of these programs, given in an old downtown loft, on a broken-down piano, a middle-agged, woman, poorly-dressed, but with sharp eyes and a strong face, came up to me.

"You fellows say you're writing songs for the people," she said, "But did you ever hear the songs of the people themselves?"

While I was packing my music away, without any further urging, Aunt Molly Jackson began to sing tunes of her native mining town of Harlan, Kentucky. Her voice was nothing to rave about, and to my musician's ears she seemed to sing off pitch, below pitch, above pitch, in-between pitch; her rhythm was the weirdest I had ever heard.

But there was a certain quality in her songs that impressed me as unique and genuine. I offered to write down this music, never before notated, and Aunt Molly and I spent many an afternoon in that old loft, she singing the tunes over and over, and I scribbling furiously, writing, erasing, and writing the tunes over and over again, till I got them right.

From that day on I began to realize that there was something in this forgotten native music of our country that would repay study. I began to think that the gap that exists between the music we young composers were writing for the concert hall and the music that folk singers everywhere have been creating out of their own life was an unhealthy one. I began to think of ways of bridging this gap, and set about doing it in my own compositions.

Yes, people are waking up to American music these days! But what chance does the concert-goer usually get to hear this music? Look at the average concert program, and see what proportion of it is American. Fine young recitalists who are friends of mine have often told me, in confidence, "I would like to play—or sing—American music, but, frankly I've got to establish myself first as an artist before I can afford to experiment. The public won't take an exclusive diet of modern music!"

That set me thinking, and eventually I saw that the two things should be brought together. If the average person seated in the audience will be given the opportunity to listen to American music that comes right out of his own native American background, he will perhaps see that our music is vital, rich, full of characteristic melody, humor, lyricism.

Founds the Ballad Singers

Two years ago I formed the American Ballad Singers to present exclusively American music, from the earliest Colonial and revolutionary times right down to the present. Coming from all parts of our country, my six singers—Ruth Fremont, Helen Yorke, Rebekkah Crawford, Earl Rogers, Emile Renan and Earl Waldo—are finely-trained, gifted musicians, who have an American style of singing right in their bones. The varied repertoire of the group, which I have arranged and composed especially to suit these voices, sometimes demands the most complex part singing and rhythmical control, and sometimes, the execution of unique vocal effects—recreating the "ruck-a-chucka-chucka" of railroad trains, the crash of hammers on steel, the plunking of banjos, the scratch of fiddles, the voices of children at play. It is a panorama of America.

A Find in the Catskills

This last summer I went out on one of my periodic trips in search of source material. This one carried me close to home—in a little hollow of the Catskills less than a hundred miles from New York City I found a treasure trove of old New York State folksongs. Old farmers, lumbering men, woodcutters, blacksmiths sang to me songs they had learned as children, or "composed themselves." We shall give four of these songs their first concert performance anywhere, at Town Hall, Sunday evening Dec. 21, under the sponsorship of the American Youth Theatre.

I am not of those who believe that folksong and good concert music should be kept in separate compartments. Therefore, I have let these strains flow into my own compositions, and have written a cantata, called American Legend, dealing with some of the great heroic figures about whom Americans have told stories, but, for some reason or other, never composed songs. Included in American Legend—which will also have its world premiere at our forthcoming Town Hall concert are those figures of pioneer America—Johnny Appleseed, Paul Bunyan, Nancy Hanks (Lincoln's mother) and Davy Crockett. May I add that under the management of Albert Morini, the American Ballad Singers will bring this music to audiences from Maine to Texas, on our spring tour.

We all feel that in times like these music of the kind we sing is vital for all Americans to know. It puts us in touch with our real backgrounds, and strengthens our faith in what the people can do in a great democracy.

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Florence Reed Finds Her Symphonic Background

First Lady of the Theatre, Florence Reed nodded knowingly when I asked her if she knew just what music she had in mind to use for her new idea of combining the master touch of the great musicians with the work of the immortal Shakespeare. "For comedy—works of Moussorgsky and Prokofieff; for tragedy—a background of Beethoven."

And this great lady who has thrilled thousands of theatre-goers with her interpretations of so many roles, plans to be heard this season in excerpts from Shakespeare with accompaniment by the outstanding symphonies of this country. A fine pianist whose career as a musician was relegated to the background by her desire to act, she plans to combine her knowledge of the drama with that of music, resulting in the attainment of a long cherished ambition.

Miss Reed numbers among her friends many famous musicians. She recalled many incidents, including those about great names, which would bear repeating. A typical bit is the following: While playing in a Middle-West city, with a well-known conductor she attended a concert given by a pianist of note. At the reception which followed, she was introduced to a distinguished gentleman who lingered to talk. The conversation naturally turned to the soloist and his performance. "A great artist," sighed Miss Reed, "but why does he insist on using an X piano?" The distinguished gentleman nodded and walked away. "Do you know who that was?" the conductor asked. "No," she replied. "I didn't catch the name." "Well, that was Mr. B., the vice-president of the X Piano Company!"

"But that's not all," went on Miss Reed. "A few months later I was lunching with musical friends, laughingly recalling the incident, when a gentleman stopped at the table to greet my companions. I was introduced, paid little attention to the name and proceeded to add, 'We were just talking about pianos, the X in particular.' The newcomer drew himself up and with great dignity said, 'I have already heard Miss Reed's opinion of the X piano.' I had reason to wish to die at once when I realized I was talking again to the vice-president of this same firm!"

We talked of music; her knowledge of the art is tremendous; her tastes decidedly individual, and she has the courage of her convictions about some moderns. So many people become literally lop-sided in the pursuance of their own arts, but not so with this talented and versatile American actress, who is as wide-awake to the artistic accomplishments of her fellowman as she is cognizant and appreciative of her own. M. W.

Photo by Vandamm Studio
FLORENCE REED

Biblical Works Among New Recordings

IN THE BEGINNING, a set of recordings with musical accompaniment of Old Testament narratives as paraphrased by Scholem Asch, is described on the fly leaf of the album as "a delightful retelling of Old Testament stories." It is just that. Mr. Asch has put into simple but telling language, ideally adapted to children, the tales of Adam and Eve, of Noah and his Ark, of the Tower of Babel, of Abraham and how he came to know God. There is even a touch of charming humor in several cases—such as when Adam, seeing for the first time the newly created elephant, remarks: "He has a long nose like an elephant, so he shall be called Elephant"; or again: "He roars exactly like a lion, so I will call him Lion," and the lion promptly receives the name which has stuck to him. Which reminds one of the child who, asked to write a composition about the North Pole when its discovery was first reported declared: "It is always very cold there and that's why it is called the North Pole."

Mr. Asch's little narratives have a pleasant and unobtrusive musical background, by Bernie Weissman, played by a piano and a violin. The narrator is David Niles, whose readings suggest a gifted teller of tales with a confiding delivery and a very sympathetic speaking voice. The recording by Moses Asch is capital. H. F. P.

Petri As Soloist Will Open Harrisburg Symphony Series

Egon Petri, Dutch pianist, played Beethoven's C minor concerto at the opening concert of the season by the Harrisburg Symphony Orchestra, George King Raudenbush, conducting. He added the Liszt 12th Hungarian Rhapsody and Sgambati's arrangement of a melody from Gluck's Orfeo.

Dr. Petri followed this engagement by appearing in Selinsgrove, Penna., under the auspices of the Conservatory of Music of Susquehanna University, played two engagements at Flora Macdonald College, Red Springs, N. C.; appeared at the Georgia State College for Women and was soloist with the National Symphony, Hans Kindler conducting, in Richmond, Va. Subsequent engagements were in Bridgeport, Conn., and in Town Hall, New York, the latter for the Cornell University Women's Club scholarship fund.

He appears tonight (Dec. 1) at Evanston, Ill., then in Chicago, Washington, D. C., at the Busoni Memorial concert of the New York Philharmonic-Symphony Society under Mitropoulos and with Joseph Szigeti, violinist.

THE VILLAGE LIGHT OPERA GROUP,
Allen Hinckley director, in a scene from the Pirates of Penzance.

Village Light Opera Group Presents Gilbert-Sullivan Repertory

The Village Light Opera Group, under the direction of Allen Hinckley will present Gilbert and Sullivan's Patience on Dec. 12 and 13 at the Heckscher Theatre, New York.

The group was organized in 1935 by residents of New York who were interested in Gilbert and Sullivan repertoire. Mr. Hinckley was named director and the organization made its debut in 1936 at Christodora House. Other works presented have been Trial by Jury, The Gondoliers, Princess Ida, Pirates of Penzance, Iolanthe, Mikado, Patience, Yeomen of the Guard, Cox and Box.

Ellen Ballon Heard as Soloist With 3 Symphonic Ensembles

Ellen Ballon, Canadian pianist, is fulfilling engagements this season as soloist with the Toronto Symphony, Sir Ernest McMillan conducting; Montreal Women's Symphony, under Ethel Stark, and the Chicago Symphony with Hans Lange directing. She also will appear in recital in Chicago and other western cities. Miss Ballon represented her country at the Variety Show for Victory at the Manhattan Centre, New York, on Nov. 30.

Bruna Castagna in South and West

Prior to rejoining the Metropolitan Opera, Bruna Castagna, contralto, toured last month with appearances in Clarksdale, Miss., New Orleans, Sherman, Tex., Provo and Ogden, Utah.

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HERBERT WINKLER

Herbert Winkler Now Active As New Opera Chorus Master

Herbert Winkler, Viennese conductor, coach and accompanist, now located in New York, has been active as chorus master of the New Opera Company, including preparation of the ensembles in Macbeth.

Mr. Winkler began his career as coach at the Vienna Volksopera. The following year he was chorus master of the Vienna Sing-Akademie, a mixed chorus of about 400 members. During 1927 to 1933, he conducted opera at Dusseldorf, Münster and Lubeck; at the last mentioned city also being leader of the symphony orchestra. Frequent guest conductor appearances followed on the radio and in concert halls with the Vienna Symphony Orchestra, as well as engagements with the Philharmonic Symphony Orchestras at Prague and Budapest.

In 1935 he toured Spain as accompanist for Rosette Anday. From 1935 to 1938, Mr. Winkler was Professor at the Vienna Conservatory of Music, leading the opera class and also giving private instruction in voice and piano. In the spring of 1938, he toured Italy with Richard Tauber, appearing as conductor and accompanist. One of these engagements was a house-concert at the Royal Palace in Rome for the Royal Family.

Teaching in Milan and Zurich followed the Tauber tour, culminating in his arrival in America in 1939. Since 1940 he has been assistant conductor of the New Chorus and also active as coach, accompanist and teacher of voice and piano.

Crooks at White Plains

Richard Crooks opened the twelfth season of the Olney Concerts at the County Center on Oct. 31. He was assisted in an enjoyable program by Frederick Schauwecker at the piano.

Dallas Plans Modern Mexican Works

El Paso Features Children's Events

By PATSY PECK

DALLAS, TEX.—Jacques Singer opened his fifth season as conductor of the Dallas Symphony on Nov. 16 and 17, when he led the orchestra in the first of six pairs of subscription concerts, all to be given in Fair Park Auditorium.

Zino Francescatti, French violinist, was heard at the opening concert, playing the Brahms Concerto. Irma Gonzalez, soprano of the National Opera of Mexico, and winner of the Mexican auditions held during the past summer by Mr. Singer, will be heard this month in songs by the late composer, Revueltas.

Contest Winner to Appear

On Jan. 4 and 5, the symphony will present the winner of the second annual G. B. Dealey Award for outstanding instrumental musicianship in the State of Texas.

Sidney Foster, pianist, who made his orchestral debut with the Dallas Symphony three years ago, and last year as winner of the Leventritt Award played with the New York Philharmonic-Symphony, will return to Dallas to play the Tchaikovsky B flat minor Concerto on Jan. 25 and 26.

Beethoven's Ninth Symphony will be the feature of the Feb. 22-23 concerts. The chorus of the North State Teacher's College, directed by Dr. Wilfred C. Bain, will assist. The final concerts on March 8 and 9 will bring Helen Traubel, Wagnerian soprano of the Metropolitan Opera, to make her debut in Dallas.

Mr. Singer, who spent a month during the past summer in Mexico City and Guadalajara, plans to present compositions by Daniel Ayala, José Rolon, and Revueltas, following his policy of keeping Dallas audiences abreast of the latest in musical developments.

Tour Arranged

The Dallas Symphony takes to the road for the first time in a number of years, with concerts in Denton and San Angelo, Tex. At least two programs will be played for the public school children of Dallas, and another may be given for children from nearby communities. Other special concerts are tentatively scheduled for later announcement, according to Charles J. Schmelzer, manager of the orchestra.

A record season ticket sale is already assured, according to Mr. Schmelzer.

By MRS. HUGH M. SHANNON,
Manager, El Paso Symphony Orchestra

EL PASO, TEX.—In announcing the twenty-fifth season of the El Paso Symphony Orchestra, the Association reports splendid co-operation, through many channels.

Founded twenty-five years ago, the orchestra has progressed to its present acknowledged excellence is a monument to that pioneer group, some of whom are still playing with the orchestra.

Special gratitude goes to the Juilliard Music Foundation, which sent to the Southwest and ultimately to El Paso, H. Arthur Brown, who as musical director for the past ten years has been responsible for the artistic growth of the orchestra.

Many of the subscribers have had the same reservations for the past ten years. This season's advance sales indicate the largest membership in the history of the association.

The season will again include four concerts in the regular adult series, with an assisting soloist for each. Elsie Houston, Brazilian soprano, was heard at the opening one on Nov. 3. She is a direct descendant of Texas' best loved hero, Sam Houston. For the annual holiday concert, the official opening for the Southwestern Sun Carnival, Fortunio Bona-Nova, Spanish baritone, will be soloist. At the third concert on Feb. 9, Miriam Solovieff, violinist, makes her El Paso debut.

Josef Lhevinne, eminent pianist, brings the season to a close on March 30.

Special Series for Children

In addition to the four events which make up the regular Symphony season, four children's concerts will be given, under auspices of the El Paso Junior League. All take place in Liberty Hall, seating 2,934, the children's programs in the afternoon, the adult concerts in the evening, with an average attendance of 2,500.

H. Arthur Brown continues as musical director, Dorrance Roderick remains as president, with Mrs. Hugh M. Shannon, business manager.

The normal population of El Paso has been increased by approximately 25,000 by the assignment of various Army contingents to the Fort Bliss area, which should result in increased attendance at all the musical activities planned for El Paso and the Southwest.

Passed Away

SIMON GUGGENHEIM, 73, who with his wife, Olga Hirsch Guggenheim, in 1925 established the John Simon Guggenheim Memorial Foundation to aid scholars, musicians, scientists and artists, died in New York on Nov. 2. A noted philanthropist and donor to many educational and charitable enterprises, he endowed the foundation as a counterpart of the Rhodes Scholarships. The capital fund of $7,500,000 provides an income for scholars who are selected in the various fields of art, to continue their studies. Many musicians have been among the recipients. Mr. Guggenheim's widow, a brother and two sisters survive.

PAUL VIARDOT, 84, violinist, composer and conductor, died in Algiers recently, according to dispatches from Vichy. He was the son of Louis Viardot, one time manager of the Theatre des Italiens in Paris, and Pauline Viardot-Garcia, eminent mezzo-soprano. M. Viardot studied with Léonard, composed numerous works for violin, conducted at the Paris Opéra, and was the author of books on music. His sister, Louise Pauline Maria Héritte-Viardot, singing teacher, died in 1918.

MICHAEL J. BANNER, 73, violinist and composer, in New York on Oct. 28. Born in Sacramento, he began violin study at 5, his teachers including Jadassohn, Massart, and in composition, Dvorak. He studied at the Paris Conservatoire, was heard in concert in Europe and in this country. A daughter and a brother survive.

MRS. MABEL TREMAIN BREWSTER, widow of Robert S. Brewster, former president of the Metropolitan Opera and Real Estate Company, in New York on Oct. 27. Two daughters and a son survive.

ANTOINETTE WERNER WEST ATKINSON, 60, former soprano soloist with the Cincinnati Symphony and at the May festivals in that city, died there on Oct. 2.

E. H. WILLIAM DEDEKIND, 83, for 52 years organist at St. Jacobus Evangelical Lutheran Church, Philadelphia, died in that city on Oct. 26 while on his way to play the morning service.

JOHN B. DIVINE, 43, for 15 years a voice teacher for the Jersey City, N. J., Board of Education and for 11 years organist at Sacred Heart R. C. Church there, died in that city on Oct. 9.

Helena Figner to Sing Rare Brazilian Works

Music of her native Brazil and early classic numbers will comprise the Town Hall, New York, debut program of Helena Figner, mezzo-soprano, on Dec. 20. South American composers represented are Carlos Lopez Buchardo, Isabel Aretz-Thiele, Jayme Ovalle, Luciano Gallet, O. Lorenzo Fernandez and Villa Lobos. Samuel Barber, Sidney King Russel and Percy B. Kahn, North American composers, Faure, Marcello, Caldard and Scarlatti are the others listed.

Miss Figner was born in Rio and began her career in Brazil and later in Italy and France. She studied with Gabrielle Ritter-Ciampi. Miss Figner comes here after appearing in Paris, over the BBC in London and in tours of Argentina and Brazil.

Students Present Recitals at Musical Art Institute

Students of the Institute of Musical Art of the Juilliard School were heard recently in two recitals there. Participating in the first were Frank Edwin, bass; Ethel Mae Bishop, John Chrisman, Barbara Holmquest and Muriel Dooley, pianists; and Frances Bible, contralto.

At the second recital those taking part included Miss Bishop, Evelyn Soloff, Geo. Volpe, Dorothy Kaliff, Sylvia Rosen and Arthur Ferrante, pianists; Leah Weisman, lyric soprano; Amelia Fan Stein, contralto; Kurt Loebel, violinist; and Mary Alice Truran, lyric coloratura.

Nora Fauchald, soprano, a member of the faculty, was heard in a Town Hall recital on Oct. 26.

Students of the Institute who participated in the Nov. 14 recital included Margarey Sheridan, lyric coloratura; Clifford Jackson, tenor; Florence Knox, violinist; and Mary Paoli and Myrna Macklin, pianists.

The Alumni Association of the Institute gave a memorial concert for Dr. Frank Damrosch on Nov. 28.

Isaac Stern Lists 50 Dates for Current Season

Isaac Stern, American violinist, fulfills a tour of over 30 engagements this season. On Nov. 28 and 29 he fulfilled his third appearance with the Chicago Symphony under Frederick Stock. He also was heard in Town Hall, New York, on Nov. 19.

Morse to Present Organ Series at New York Church

Nine recitals on Sunday afternoons in St. John's Episcopal Church in Greenwich Village, New York, by Robert W. Morse, organist and teacher, associated with the church since 1931, featuring both contemporary works and music of the pre-Bach era, are scheduled this season. The first program was given on Nov. 16, the second on Nov. 30; others will be presented Dec. 13, Jan. 4, Jan. 18, Feb. 1, Feb. 15, Mar. 1 and Mar. 15. Martha Morse, will appear as vocal soloist.

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Heard in the Studios

Helen Chase

Margaret Speaks, concert and radio soprano, after appearing on NBC for her usual Firestone Hour programs, is concertizing and has been heard in Toronto and Washington, D. C., recently. La Ferne Ellsworth, contralto, opened the series of the Westchester Women's Club in Mount Vernon singing German, Italian, French and English songs. Raymond Ross, baritone, gave a recent recital at the Barbizon-Plaza, New York. Lillian Stephens has appeared at both the Barbizon-Plaza and in Carnegie Chamber Music Hall in recent programs.

Flora Campagnini was a member of the Lupo Opera Company appearing as leading singer and dancer in Il Campanello di Notte at the Cherry Lane Theatre, New York. Seymour Falkow, radio singer and actor, played the leading part of Anthony for the American Forum of the National Organization for Americanism. Mrs. Louise Kennedy, soprano, was heard recently at a combined meeting of the Y.W.C.A. and Red Cross. Collins Bain, lyric tenor, has been featuring Scotch songs in engagements for the Texas Club of New York, the Daughters of Scotland in New York and the Johnston Building Societies at Fraternity Hall, New York. Mrs. Paul Warren recently was heard in readings and vocal numbers.

These artists are under the vocal guidance of Helen Chase.

Edith Griffing

James Burrell, tenor, recently starred in Yokel Boy, has been directing musical activities at Fort Belvoir, Va., and appearing over WOR and MBS in programs from the camp. Keith Davis, tenor, now with Fred Waring's Pennsylvanians, was soloist on Nov. 18 at the Barbizon with Bob Shaw Choir. Marietta Vore, soprano, sang at the Pushkin Memorial concert on Nov. 16 at the Heckscher Theatre. Gladys Conrad, soprano, appears on Dec. 6 at the Hotel St. George, Brooklyn, for the Women's Auxiliary Club.

These artists are from Edith Griffing's studios.

Ethel Leginska

Nineteen child pianists from her studios are being presented in a series of four recitals at Barker Bros. Auditorium, Los Angeles, by Ethel Leginska. Heard on the first three programs were Natalie Kosches, Elaine Wightman, Gloria Greene, Sybil Steinberg, Dannie Pollack, Suzanne Gayner, Esther Lee Kaplan, Susanne Johnson, Neysa Dickenson, Lucille Nagel, Marilyn Bever, Marianne Lewis, Beverly Carmen.

On Dec. 6 the program will be given by George Cassady, Jacqueline and Eugene Campbell, Antoinette Millstone, Vivianna Bey, Norma Gordon, Elaine Wightman, and Sybil Steinberg. Mme. Leginska is at the second piano in concerti.

Gloria Greene was recently soloist with the Los Angeles WPA Symphony Orchestra.

John Colville Dickson

Ardell Warner, contralto, recently fulfilled five operatic engagements in New York City and vicinity. Following her appearance in Andrea Chenier with La Scala Opera Company of Philadelphia, Miss Warner was engaged to sing Suzuki in Butterfly.

Lillian Butcher-Stambaugh, soprano soloist at the First Presbyterian Church, New Castle, is fulfilling engagements at conventions and in oratorio.

Cecil Munk, tenor, is supervisor of music in the schools of Berea, a member of the Baldwin-Wallace Conservatory faculty and director of the A Cappella Choir.

These artists are from the studios of John Colville Dickson.

JANE FREUND-NAUEN,
voice teacher of New York, formerly of Europe, whose artist pupils include Adrienne Ames, contralto, and motion picture and radio star, and Maria Shacko, soprano, heard during the summer in Los Angeles.

Queena Mario Pupil in Auditions

John Baker, artist-pupil of Queena Mario, participated recently in the Metropolitan Opera Auditions of the Air over NBC.

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Emery Darcy, Metropolitan Opera tenor, also has his hobbies. His Christus in Arte collection, in the main New York Public Library, numbers over 4,500 copies. Entomology and stamps are other Darcy interests.

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Delta Omicron Will Observe 32nd Anniversary on Dec. 13

Delta Omicron, national music sorority, of which Esther Cox Karge is the new national president, celebrates its 32nd anniversary on Dec. 13. The sorority's history reveals that it has constructed Delta Omicron studios at the MacDowell Colony, Peterboro, N. H., and at the National Music Camp, Interlocken, Mich. It has provided national endowment and scholarship funds, chapter scholarship funds, has been active in the Woman's Professional Pan-Hellenic Association, in the National Federation of Music Clubs and the National Music Educators Association. Its national patrons and patronesses and national honorary members include leading figures in the musical world.

This year for the first time the sorority awarded the Delta Omicron National Honor Award to the most outstanding girl in attendance at the Interlocken National High School Music Camp, Miriam Mellott, first cellist of the Interlocken Orchestra.

New Delta Omicron chapters installed in the past year include Delta Zeta at the University of Southern California and the Denver Alumnae group. Maria Kurenko, opera and concert singer, was initiated as a national honorary member of the sorority at an inter-chapter Musical and Tea in the Chicago Woman's City Club. The program of music was given by Helen Pech, soprano, and two Delta Omicron patrons, Robert MacDonald and Dr. Ernest Toy, pianist and violinist.

Eleanor McCann, national music advisor and music director of the Dayton (O.) Art Institute recently presented Boris Goldovsky as preview speaker for a series of talks at the Institute on Fashions in Music and an exhibition of opera scenes by Richard Rychtarich, Metropolitan stage designer. Miss McCann supervised the making of five charts tracing the history of opera and also is conducting a series of Opera Stories for Children in connection with the Institute's music appreciation work.

Katherine Lazenby, soprano, was soloist with the Wisconsin Symphony Orchestra recently and appeared with Arline Marcussen, pianist, for the Milwaukee Society of Musical Arts, sponsored by the Milwaukee Association of Teachers of Music and Allied Arts. Prelude and fugatos by Frances Marian Ralston, San Marino (Calif.) composer, were included on programs by Mary Lehigh Putnam. Her most recent work is a novel, Singin' with the Birds, based on Missouri farm life of the '90's. Margaret Borchers, pianist, appeared in Kimball Hall, Chicago, with Wilbur Held, organist. Lucille Hart, editor of Wheel, was honored when her Diversion and On the Water were played by the Chicago Woman's Symphony, Ebba Sundstrom, conducting. Her suite, City Streets, won second place in the Delta Omicron national composition contest.

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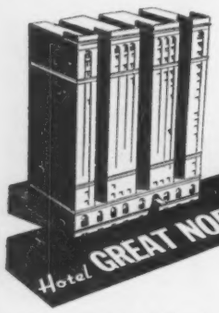

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The new Buckingham Restaurant and Cocktail Lounge is open during luncheon, the cocktail hour, dinner and supper.

Kurt Baum Signs Contract with Haensel & Jones

Kurt Baum, new tenor of the Metropolitan Opera, has signed a managerial contract with Haensel & Jones division of Columbia Concerts, Inc.

Formerly associated with the Vienna State Opera, Royal Operas of Budapest and Antwerp, the Deutsches Theater in Prague and operas in Basle and Monte Carlo, Mr. Baum has toured extensively in Europe and appeared with the London Philharmonic, the Lamoureux Orchestra of Paris, the Vienna Philharmonic and orchestras in Antwerp, Brussels and Monte Carlo. He has sung under Bruno Walter, Fritz Busch, George Szell, Gennaro Papi and other conductors. Mr. Baum made his debut in this country in 1939 with the Chicago Opera and subsequently was heard in opera in Philadelphia, St. Louis and Boston. He sang also at the Colon in Buenos Aires and in Caracas and last summer in the newly organized opera in Mexico City.

In addition to the Metropolitan, Mr. Baum sings this season with the Chicago and St. Louis opera companies.

Glenn Darwin Will Be Soloist with Southern Choral Groups

Glenn Darwin, American baritone, is guest soloist on Dec. 6 with the Music Club Choral Society of Atlanta, Ga., singing in Thomas' Swan and Skylark and Saint Saens' Christmas Oratorio. Mr. Darwin on Dec. 8 sings the same scores with the Chattanooga Civic Chorus. He was heard last month in the special Evensong Services at St. Bartholomew's Church, New York, where he is soloist, singing in excerpts from Mozart's Requiem, Brahms' Song of Destiny, and Darke's The Sower, cantata. Mr. Darwin sang the role of the Prince in the New Opera Company's performances of Pique Dame recently.

Vera Curtis Opens Series on Nibelung Ring

Vera Curtis, formerly of the Metropolitan Opera Company, started her series of Sunday Musicales which she presents on Wagner's Ring of the Nibelungen with a lecture-recital on Das Rheingold on Nov. 9 at the American Woman's Association, New York. Erda's Warning was sung by Mary Kreste, contralto, of the New Opera Company.

MAX ALTGLASS,
tenor for 16 years with the Metropolitan Opera Association, now is devoting his time to teaching. His pupils include both beginners and professional artists.

Manfred Malkin Soloist with NYC Project Orchestra

A WNYC radio broadcast of the Symphony Orchestra of the New York City Music Project from the Brooklyn Museum featured Manfred Malkin, pianist, in the Schumann A minor concerto on Nov. 2. He performed the concerto again on Nov. 5 over WQXR with a string ensemble arranged by his brother Jacques Malkin. Mr. Malkin specializes in all Chopin programs. Among his pupils are Helen Fogel, Mildred Gordon, Julia Glass and Charles Gallagher.

Horace Britt Resumes Teaching Activities

Horace Britt, cellist and teacher, has resumed his teaching posts at the Longy School of Music, Cambridge, Mass., at the Brooklyn (N. Y.) Conservatory of Music and in his New York studio. Mr. Britt expects also to fulfill concert engagements.

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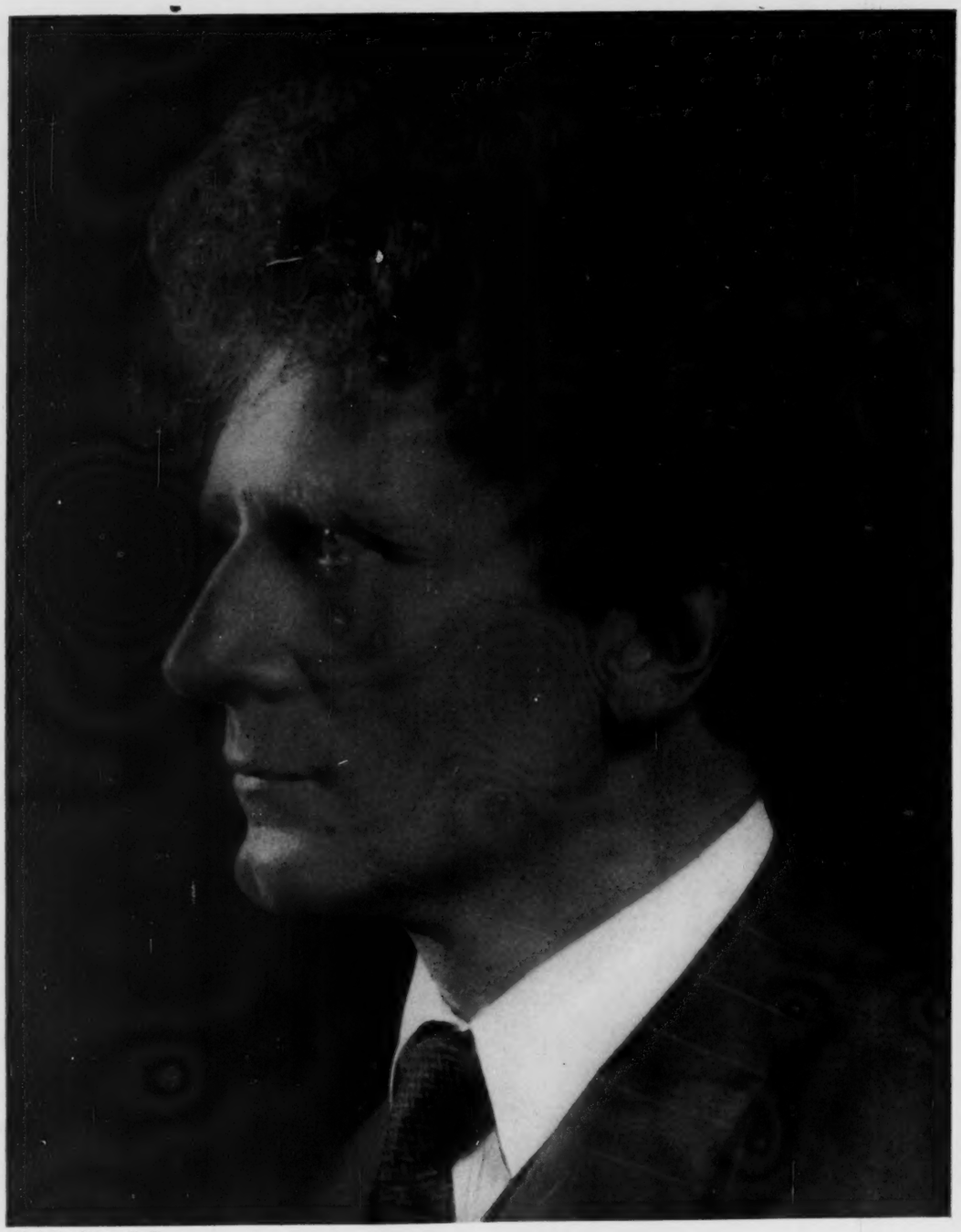

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